

A JAPANESE GRAMMAR

HOSSELD'S SERIES

Gō ni itte wa, gō ni shitagae.

(When you enter a country, conform to its customs.)

[Jap. Proverb]

HOSSEFELD'S
JAPANESE GRAMMAR

COMPRISING

A MANUAL OF THE SPOKEN LANGUAGE
IN THE ROMAN CHARACTER

TOGETHER WITH

DIALOGUES ON SEVERAL SUBJECTS

AND

TWO VOCABULARIES OF USEFUL WORDS

BY

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P R E F A C E

THE rapidly increasing amount of commerce and social intercourse between this country and Japan has created a pressing demand for a really practical grammar for the acquisition of the Japanese language by English-speaking people. No apology therefore is needed for the appearance of the present work, which is designed to exhibit in as concise and scientific a form as possible the main features of Japanese accidence and syntax.

Usually, English people who take up the study of an Oriental language are not children, but those of mature years having a competent acquaintance with the mother-tongue, and it is from this point of view that the explanations contained herein have been framed.

Every Japanese phrase and sentence in the book is taken from some work by an author of eminence and published during the last decade, and authority (volume and page) can be adduced in every instance. This has been regarded as a point of special importance, inas-

much as it is a guarantee that the work exhibits the language to the student as it is really current in polite social intercourse at the present day.

My object during the compilation of the work has been to include everything of practical utility, and to discard everything superfluous. I have endeavoured to make the definitions clear and precise, that they may be easy of comprehension and readily retained. I have further endeavoured to arrange and distribute the matter, so as to embrace within narrow limits much more information than is generally embodied in a book of its pretensions, and I believe that there is not a useful Rule or Observation in the works of any recognised writer of eminence that is not found in this.

The native alphabet employed for writing the language has two different forms, one rendered intricate by the addition of numerous variations, known as the "*Hiragana*" form of character, and the other, the "*Katakana*" character, entirely devoid of variation, and therefore much simpler; but a movement has for some time been in active progress in favour of the adoption of the Roman alphabet according to the system employed in this work, where all the Japanese words are spelt in the native mode, by assigning to each of the native letters a corresponding equivalent from the English alphabet, and fixing accurately the sound of each. The acquisition of a knowledge of the Hiragana and Katakana characters is

therefore entirely unnecessary, and it is quite practicable to obtain a thoroughly intimate acquaintance with Japanese for colloquial purposes through the instrumentality of our own alphabet.

Owing to the peculiar structure and composition of the language, it is necessary to become acquainted with the functions and methods of use of all the parts of speech before an attempt can be made by the student to frame sentences of his own, hence the absence of the incidental exercises for translation found in the other grammars of the series. The publishers, however, have under consideration the issue of a small supplementary work as an Appendix to the present volume, comprising, amongst other useful features, a graduated series of Exercises and Examination Papers on the whole of the book, together with Reading Lessons consisting for the most part of excerpts from the works of modern native writers.

With this prefatory excursion I submit my work to the candid judgment of its students and of the friends of the Japanese language, trusting that it will be deemed worthy to range with the other publications of the *Hossfeld* series which has so long and so deservedly held a high position in public favour.

H. J. WEINTZ.

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GRAMMAR

OF THE

JAPANESE SPOKEN LANGUAGE.

THE SYLLABARY.

IN Japanese, an *Alphabet*, in the sense of the term understood by Western grammarians, does not exist. The various sounds of the language are represented in writing and printing by symbols or “ideographs,” termed “syllabics.” These are grouped together in what is known as “the Syllabary,” which corresponds, in a measure, to the Alphabets of Europe.

The Syllabary is divided into *Vowel Syllabics* and *Consonant Syllabics*, the former consisting of pure vowel sounds, and the latter, with one exception, of consonantal sounds combined with the vowels, although each consonant syllabic is represented in the native character by a single sign.

The following scheme shows the Japanese Syllabary denoted in the Roman character, and arranged in the order adopted by most transliterators.

INTRODUCTION
THE SYLLABARY.
VOWEL SYLLABICS.

a	e	i	o	u
---	---	---	---	---

CONSONANT SYLLABICS.

ka <i>ga</i>	ke <i>ge</i>	ki <i>gi</i>	ko <i>go</i>	ku <i>gu</i>
sa <i>sa</i>	se <i>se</i>	shi <i>ji</i>	so <i>so</i>	su <i>su</i>
ta <i>da</i>	te <i>de</i>	chi <i>ji</i>	to <i>do</i>	tsu <i>du</i>
na	ne	ni	no	nu
ha <i>ba</i> <i>pa</i>	he <i>be</i> <i>pe</i>	hi <i>bi</i> <i>pi</i>	ho <i>bo</i> <i>po</i>	fu <i>bu</i> <i>pu</i>
ma	me	mi	mo	mu
ya	ye	i	yo	yu
ra	re	ri	ro	ru
wa	we	i	wo	u

From an examination of the preceding table it will be observed that, when represented by the Roman Alphabet, the Japanese language employs the same letters as English, excepting *h, q, v, and x*.

It will also be noticed that certain irregularities and duplications occur; thus *sh* is substituted for *s* before *i*; *t* is replaced by *ts* before *u*; *i* does duty for both *wi* and *yi*; and so on. These peculiarities owe their appearance to the inability of the Japanese organs of speech to articulate the sounds replaced by the substitutions indicated; and as will be seen subsequently, many apparent anomalies of conjugation are due to them.

PRONUNCIATION.

1. THE VOWELS.

Except when the sign of long quantity is placed over them the vowels are invariably short.

a is pronounced approximately like *a* in *mat*.

a „ „ „ „ *a* „ *calm*

e „ „ „ „ *e* „ *pen*.

e „ „ „ „ *ey* „ *preg*.

i „ „ „ „ *i* „ *cigar*.

ī „ „ „ „ *i* „ *police*.

o „ „ „ „ *o* „ *shore*.

ō „ „ „ „ *o* „ *gold*.

u „ „ „ „ *u* „ *full*.

ū „ „ „ „ *oo* „ *tool*.

Great care must be taken not to confuse the short and the long vowels in pronunciation, as there are many pairs

of words spelt exactly alike, but which differ in the length of their vowels. Such are :—

sato, *village*.

satō, *sugar*.

kuki, *the stem of a
plant*.

kuki, *the atmosphere*.

toru, *to take*.

tōru, *to pass through*.

Under some circumstances *i* and *u* are sounded so lightly as to become almost inaudible. This occurs chiefly when they follow *t*, *h*, *k*, *s*, *sh*, or *ts*, as exemplified in the following :—

shita, *beneath*, is pronounced almost like *shū*.

takusan, *much*, „ „ „ „ *taksan*.

tsuki, *the moon*, „ „ „ „ *tskī*.

In such cases these quiescent vowels are distinguished throughout this work by the diacritic sign of short quantity ; thus, *shīta*, *takūsan*, *tsūki*.

In diphthongs (*ae*, *ai*, *ao*, *au*, *ei*, *oi*, *ui*) each vowel must be distinctly sounded ; thus *au* is not to be pronounced like *au* in *cause*, but very nearly like *ow* in *cow* ; *oi* is much like *oi* in *going*, never as in *boil*, etc.

II. THE CONSONANTS.

Those not mentioned below are pronounced approximately as in English.

C occurs only in the combination *ch*, which is pronounced as in *charm*, *couch*—never as in *chaos* or *machine*.

F. This letter, which is used only in the syllable *fu*, is pronounced by means of the lips alone, and not as in English, where the lower lip is brought into contact with the upper

teeth. Thus the pronunciation of *fu* is almost identical with that of the English word *who* strongly aspirated.

G at the beginning of a word is hard, like *g* in *girl*, *good*; in all other cases it has the sound of *ng* in *singer*.

N, which is the only letter that may terminate a syllable; has in this position the nasal sound of *n* in the French *bon*, *enfant*, i.e. somewhat like *ng* in our *wing*, *thing*. In other positions it is pronounced as in *next*, *now*.

R before *a*, *e*, *o*, or *u* is pronounced as in English, but never with the trill characteristic of the continental languages. In the syllabic *ri*, however, its exact sound has no counterpart in English, but the student can obtain a just conception of its pronunciation by placing the tip of the tongue at the same point in the roof of the mouth as in pronouncing our letter *r*, and then articulating the letter *d*.*

S has invariably the sound of *s* in *sat*, *soon*—never as in *rise* or *pleasure*.

Y is always a consonant, and is pronounced as in *yacht*, *youth*—never as in *by* or *myth*.

When a consonant is repeated, it must be distinctly sounded twice, as many pairs of words are distinguished only by a doubled consonant: thus—

itai, *painful*.

ittai, *altogether*.

oto, *a sound*.

otto, *husband*.

* Students acquainted with Arabic or Hindustani will recognise this sound as being almost identical with the *palatal d* of those languages.

LETTER PERMUTATIONS : THE NIGORI.

It will be observed on referring to the Syllabary, that certain syllables are given in italics. These all commence with a soft consonant, and in the native character they are written with symbols identical with those representing the syllables beginning with hard consonants in the lines immediately preceding, the distinction between the two being indicated by a small mark termed the “nigori” placed by the side of the hard-consonant syllable. *So*, for example, with the diacritic sign is read *sa*; and so on.

Under certain circumstances, to be noted later, words commencing with hard consonants take the nigori, i.e. their initial letters become softened; thus *sato* when used as the second member of a compound becomes *sa^oto*; *june* becomes *bu^one*; and so on.

ARTICULATION AND ACCENT.

There is a great and striking distinction between Japanese and English as regards articulation—both in character and degree. Speaking generally, the Japanese pronunciation of both consonants and vowels is lighter and narrower than that of English. There is no tendency to diphthongise vowel-sounds, or to mouth and drawl them as is sometimes the case in some European languages. Japanese articulation is sharp, clear, and forcible; the lips are more vigorously employed, and the mouth is opened more freely.

Tonic and rhetorical accent are both very slight, that is to say, the various syllables of a word, and all the words of a sentence, are uttered with almost uniform stress of the

voice, so that in English ears most Japanese words appear to have no accent, properly speaking.

RULE I. In words of *two syllables* the accent is on the first syllable, as *ku'-mo*, *mu'-ri*.

Exceptions.—When the first syllable contains *ĩ* or *ũ*, and when the second syllable contains a long vowel, the accent is on the second syllable; as *shĩ-kĩ*; *tsũ-ka'*; *mu-sũ*; *sa-tō*.

RULE II. In words of *three syllables* the accent is on the second syllable; as *Tsu-ga'-ru*; *O-sa'-ka*.

Exception.—When the second syllable contains *ĩ* or *ũ*, the accent is on the first syllable unless the last syllable contains a long vowel, when, of course, the accent is placed on the last; as, *ka'-shĩ-ra*; *a'-tsũ-ku*.

RULE III. In words of *more than three syllables* the accent is on the last but one; as, *a-sa-ma-da'-ki*; *Shi-mo-no-se'-ki*.

Exception.—When the last syllable but one contains *ĩ* or *ũ*, the accent is removed to the preceding syllable; as, *a-ta-ra'-shĩ-ki*; *Yo-ko'-sũ-ka*.

It must be remembered, as a general rule, that long vowels always bear the accent, and where a word contains two such long vowels, the accent is laid equally upon them, similar to the Spondee in English prosody.

The student should carefully bear in mind the remarks made previously on diphthongs, and he must beware, for example, of taking for three syllables a word which really has four; thus in the words *Terauchi* and *Niigata*, each vowel must be pronounced separately; as, *Te-ra-u'-chi*, *Ni-i-ga'-ta*.

CLASSES OF WORDS ; PARTS OF SPEECH.

In construction and methods of use Japanese differs materially from all European tongues. Language being, however, the vehicle for the communication of thought, and as all human thought is, in its essential characteristics, alike, Japanese must in common with all languages contain, under some guise or other, words denoting persons and things, and also words to indicate certain relations among those persons and things, as well as their qualities and actions.

Native grammarians do not, however, classify these words in the same manner as they are classified in Europe, that is as *nouns*,* *pronouns*, *adverbs*, *conjunctions*, etc. They divide them into (a) NA, or name-words proper—i.e. uninflected words which include the *noun* and *pronoun*; (b) KOTOKU or HATARAKI-KOTOKU, i.e. inflected words including the *verb* and *adjective*; and (c) TENIWOHA, i.e. particles, which are equivalent to our *prepositions*, *conjunctions*, and *interjections*.

As, however, no violence is done to the language by adopting the European classification, we have retained the familiar words *noun*, *pronoun*, etc., to facilitate the progress of the student.

* There is no Article in Japanese; thus, *hako* signifies "box," "the box," and "a box," indifferently.

THE NOUN.

In Japanese the Noun is indeclinable, distinctions of gender and number being exhibited by the context, and case relations are indicated, as in English, by separate words or particles.

I. NUMBER.

(a) *Singular*.—As a rule, no distinction is made between the singular and plural, but if it is necessary to specify only one thing of a certain kind the numeral for “one”—**ichi**, **hītotsu**, or **hito**—is attached as a prefix or suffix; thus:—

ichi-nen,	<i>one year = a year.</i>
tsutsumi-hītotsu,	<i>one parcel = a parcel.</i>
hito-tsuki,	<i>one month = a month.</i>

(b) *Plural*.—When more than one thing is implied, certain particles are agglutinated to the word. These particles are **ra**, **domo**, **shu** (often pronounced *shi*), **tachi** and **gata** thus—

<i>Singular.</i>	<i>Plural.</i>
kuruma-ya, <i>'riksha-man.</i>	kuruma-ya-ra, <i>'riksha-men.</i>
onna, <i>woman.</i>	onna-domo, <i>women.</i>
hyakūshō, <i>peasant.</i>	hyakūshō-shu, <i>peasants.</i>
shikwan, <i>officer.</i>	shikwan-tachi, <i>officers.</i>
yakunin, <i>official.</i>	yakunin-gata, <i>officials.</i>

The order in which the preceding particles and examples are shown is in a gradually increasing degree of politeness, **tachi** and **gata** being generally employed for polite speech, whilst among the others **ra** is familiar and least respectful (see “Honorifics,” p. 158).

Occasionally, the idea of plurality is conveyed by reduplication, but the forms thus produced serve to render the idea which English idiom expresses by the noun preceded by "every" rather than the ordinary plural; thus—

kuni, <i>country</i> .	kuni-guni, <i>every country, or various countries.</i>
iro, <i>a sort, a kind</i> .	iro-iro, <i>all kinds.</i>
shina, <i>object</i> .	shina-jina, <i>all kinds of objects.</i>
tokoro, <i>place</i> .	tokora - dokoro, <i>different places, many places, here and there.</i>
hō, <i>a side</i> .	hō-hō, <i>everywhere.</i>

As will be gathered from the foregoing examples, the reduplication almost invariably assumes the *nigori* when commencing with a letter susceptible thereof.

II. GENDER.

Conformably with the absence of number in the noun, Japanese usually ignores all considerations of gender: thus **tori** is either *cock* or *hen*; **ushi**, *bull* or *cow*; **uma**, *horse* or *mare*. If, however, it be absolutely indispensable to distinguish the sex of an animal, it can be effected by prefixing **o** or **on**, *male*, for the masculine, and **me** or **men**, *female*, for the feminine, the compound thus produced often undergoing a slight change of form for the sake of euphony; thus—

ushi = any <i>bovine animal</i> .	
o-ushi, <i>bull</i> .	me-ushi, <i>cow</i> .
tori = <i>fowl, bird</i> .	
on-dori, <i>cock</i> .	mendori, <i>hen</i> .
uma = any <i>equine animal</i> .	
onna, <i>horse</i> .	memma, <i>mare</i> .

The words **osu**, *male*; **mesu**, *female*; **otoko**, *man*; and **onna**, *woman*, are also used for the same purpose: thus—

inu = any *canine animal*.

$\left. \begin{array}{l} \text{inu no osu} \\ \text{(or) osu no inu} \end{array} \right\} \text{a dog.}$	$\left. \begin{array}{l} \text{inu no mesu} \\ \text{(or) mesu no inu} \end{array} \right\} \text{a bitch.}$
--	--

ko = *a child*.

<p>otoko no ko, <i>man-child</i>, i.e. <i>a male-child</i>, or <i>boy</i>.</p>	<p>onna no ko, <i>woman-child</i>, i.e. <i>a female-child</i>, or <i>girl</i>.</p>
---	---

Osu and **mesu** are used for (lower) animals only, whilst **otoka** and **onna** may be applied indifferently to persons and animals.

Difference in gender is indicated in a very few instances, principally the names of the degrees of relationship, by the use of separate words; as—

Masculine.

ojisan, *grandfather*.
chichi, *father*.
otottsan, *papa*.
musūko, *son*, *boy*.
oji, *uncle*.
ani, *elder brother*.
otōto, *younger brother*.

Feminine.

obasan, *grandmother*.
haha, *mother*.
okkasan, *mamma*.
musūme, *daughter*, *girl*.
oba, *aunt*.
ane, *elder sister*.
imōto, *younger sister*.

III. CASE.

Although, strictly speaking, nouns have no cases in Japanese, equivalents for the European case-forms can be

formulated for them by the use of certain particles as suffixes, as exemplified in the following table:—

Yama, a mountain.

<i>Nominative,</i>	Yama, or yama ga,	<i>mountain.</i>
<i>Vocative,</i>	Yama! or yama yo!	<i>O mountain!</i>
<i>Accusative,</i>	Yama, or yama wo,	<i>mountain.</i>
<i>Genitive,</i>	Yama no, or yama ga,	<i>of a mountain, or a mountain's.</i>
<i>Dative,</i>	Yama ni, or yama ye,	<i>to a mountain.</i>
<i>Ablative,</i>	Yama kara, or yama tori,	<i>from a mountain.</i>

(For further illustrations of the uses and employment of these particles, reference should be made to the section on "Postpositions," p. 32).

IV. COMPOUND NOUNS.

The Japanese language is very rich in Compound Nouns which are produced for the most part in the following manner:—

1. From *two nouns*; as—

gakumon, <i>science, study</i> ;	from gaku, <i>learning</i> , and mon, <i>a gate</i> .
hanazono, <i>flower-garden</i> ;	from hana, <i>flower</i> , and sono, <i>garden</i> .
kazaguruma, <i>windmill</i> ;	from kaze, <i>wind</i> , and kuruma, <i>wheel</i> .
tebukuro, <i>glove</i> ;	from te, <i>hand</i> , and bukuro, <i>bag</i> .

2. From *a noun preceded or followed by the stem of an adjective* (see p. 120); as—

to-megame, <i>telescope</i> ;	from toi, <i>far</i> , and megame, <i>spectacles</i> .
yasu-mono, <i>cheap article</i> ;	from yasui, <i>cheap</i> , and mono, <i>thing</i> .

3. From *a noun preceded or followed by the stem of a verb* ;
as—

nusubito, <i>thief</i> ;	from nusumu, <i>to steal</i> , and hito, <i>person</i> .
kaimono, <i>a purchase</i> ;	from kau, <i>to buy</i> , and mono, <i>thing</i> .
te-nugui, <i>towel</i> ;	from te, <i>hand</i> , and nuguu, <i>to wipe</i> .
hito-goroshi, <i>murderer</i> ;	from hito, <i>person</i> , and korosu, <i>to kill</i> .

4. From *two verbal forms* ; as—

haki-dame, <i>dust-heap</i> ;	from haku, <i>to sweep</i> , and tameru, <i>to collect</i> .
kigaye, <i>change of dress</i> ;	from kiru, <i>to wear</i> , and kayeru, <i>to change</i> .
hiki-dashi, <i>drawer</i> ;	from hiku, <i>to pull</i> , and dasu, <i>to take out</i> .

As will be seen in the preceding examples, the first letter of the second component in compounds usually takes the nigori, thus *hanazono* has *zono* for *sonō* ; *hito-goroshi* has *goroshi* for *keroshi*, and so on.

In some instances, the final vowel of the first member in a compound is modified, the substitution of *a* for *e* being the change of most frequent recurrence ; as—

saka-ya, <i>grog-shop</i> ;	from sake, <i>beer</i> , and ya, <i>a house</i> .
kaza-deppō, <i>air-gun</i> ;	from kaze, <i>wind</i> , and teppō, <i>gun</i> .

V. CLASSES OF NOUNS.

1. Abstract Nouns.

These are frequently derived from adjective stems by adding thereto the syllable **sa** ; as--

samusa, *cold, the degree of coldness* ; from samui, *cold*.

takasa, *height* ; from takai, *high*.

shirosa, *whiteness* ; from shiroi, *white*.

Equivalents for abstract nouns are also produced by adding to an adjective or verb the word **koto**, *fact, act, (abstract) thing* ; as--

shiroi koto, *whiteness, the fact that something is white*.

fukai koto, *deep-fact = depth*.

machigata koto, *a mistake*.

dekinai koto, "*cannot-fact*," i.e. *impossibility*.

These locutions are frequently heard with an ejaculatory signification ; thus --

Takai koto ! *What a height !*

Atsui koto ! *How hot it is !*

2. Concrete Nouns.

These may be formed in a similar manner to abstract nouns, by adding to an adjective the word **mono**, *thing* ; as --

shiroi mono, *a white thing, an object which is white*.

ao mono (*aoi*, green), *green things = vegetables*.

nui mono, *embroidery* ; from nuu, *to sew*.

It must be noted that *mono* nearly always signifies a tangible, material object, whilst *koto* means "a thing of the mind," "an act or fact."

3. Augmentative and Diminutive Nouns.

(a) *Augmentatives.*

These are formed by prefixing *ō*, the root of *okii*, large, to nouns; thus---

nezumi, <i>rat.</i>	ō-nezumi, <i>large rat.</i>
fune, <i>boat.</i>	ō-bune, <i>ship.</i>
tera, <i>temple.</i>	ō-dera, <i>large temple.</i>
shima, <i>island.</i>	ō-shima, <i>large island.</i>

(b.) *Diminutives.*

To produce these, the word *ko*, *child, little*, is employed, prefixed to nouns; thus---

inu, <i>dog.</i>	ko-inu, <i>child-dog, little dog, i.e. puppy.</i>
ishi, <i>a stone.</i>	ko-ishi, <i>a pebble.</i>
tera, <i>temple.</i>	ko-dera, <i>small temple.</i>
shima, <i>island.</i>	ko-jima, <i>small island.</i>

As exemplified in the preceding instances, the words to which *ō* and *ko* are prefixed often assume the *nigori*.

N.B.—Care must be taken to distinguish *ō* large, from *o*, honourable (see p. 155).

VI. NOTES ON VARIOUS NOUNS.

The word, *hazu*, *obligation, necessity*, is often employed to render the idea expressed by the English verbs “ought” and “should”; thus—

Mō	kuru	hazu	da *	} <i>He should be here by now.</i>
<i>already</i>	<i>comes</i>	<i>necessity</i>	<i>is</i>	
Sakujitsu	sono	kane	wo	} <i>I ought to have been paid that money yesterday.</i>
<i>yesterday</i>	<i>that</i>	<i>money</i>		
uketoru	hazu	deshita.		
	<i>obligation</i>	<i>was.</i>		

* For the arrangement of words in the sentence, see “Syntax,” p. 167.

Aida, *interval*, is sometimes used to correspond to our “while” or “whilst”; thus—

Watakūshi wa Tokyo ni	}	<i>Whilst I was in Tokio.</i>
<i>me as-for Tokyo in</i>		
oru aida.		
<i>dwelt whilst</i>		
Sō suru aida,	}	<i>Whilst we were doing so.</i>
<i>so do while.</i>		

The word **toki**, *time*, is frequently employed to translate “when”; thus—

Watakūshi to omaye wa	}	<i>When you and I came from our province.</i>
<i>I and you</i>		
kuni kara kita toki	}	<i>When eating rice = when dining.</i>
<i>province from, came time</i>		
Meshi kuu toki.		
<i>rice eat time.</i>		

The locution **toki ni** is sometimes heard at the beginning of a phrase, with the signification “by-the-by.”

THE PRONOUN.

I. PERSONAL PRONOUNS.

The Japanese substitutes for the Personal Pronouns of Western languages are merely nouns which by process of time have become pronominal, and their discussion as separate parts of speech is merely to suit the convenience of the foreign student. They are arranged in several classes expressing the various grades of respect or politeness peculiar to the colloquial idiom, and are somewhat similar to the English expressions “your obedient servant,” “your

lordship," etc., or to the Spanish "vuestra merced" (*your honour*).

(a) **Singular.**

1st Person.

The ordinary word for "I" is **watakūshi** (*literally*, "selfishness"). The lower classes generally use the contraction **watashi** or **washi**.

Boku (*lit.* "servant") is much used for the first person by soldiers, students, and young men in general, when addressing each other familiarly.

Temae (*or* **temaye**) is a very humble and therefore respectful equivalent for *I*, and is in frequent use amongst the lower classes to address their superiors. It possesses the peculiarity of being also employed as a rude equivalent for the pronoun of the second person.

Ora, a contraction of *ore wa* is the word for "I" generally used by coolies to each other.

Other equivalents for "I" are **sessha**; **oira** (used familiarly); **wattchi** (used by peasants); **shosei**, and **ore** which is a vulgar corruption of *ware*, the ordinary word for "I" in the classical language.

2nd Person.

Anata, a contraction of **ano kata**, *that side*, was formerly a pronoun used only for the third person, but it has come to be employed for the second, like the Spanish "Usted" and the German "Sie." **Anata** is used when addressing equals or superiors, and with the addition of **sama** (= Mr, Mrs, Miss), it expresses the highest degree of respect.

Omae was originally respectful, but it is now familiar and condescending, and is used to address inferiors, children, and one's own servants.

Omae san (*san* is short for *sama*) is nearly the same as *anata*, but more familiar, and it is heard usually from the mouths of women. •

Kisama and **temae** are employed in addressing inferiors familiarly.

Sensei is used in speaking to learned persons.

Students, soldiers, and young men in general use **kimi** when addressing each other in a familiar way.

Danna, danna san, and **danna sama** are the expressions used by servants to their masters. •

Other equivalents for the second personal pronoun are **sochi** (to inferiors); **konata**; **sonata** (familiar); **sokka** (formal); **nushi** (contemptuous); **ware** (by peasants); and **unu** (abusive).

Of these numerous equivalents for the second person, *anata* and *omae* will usually be found to suffice for the needs of ordinary conversation between Europeans and natives. •

3rd Person.

Are is often used for "he" or "she," but is frequently replaced by the more polite forms **ano hito**, **ano o kata**, **ano otoko** ("that man"), and **ano onna** ("that woman").

Mukō, *literally* "the opposite side," is used indiscriminately for "he," "she," or "they."

(b) **Plural.**

The so-called pronouns just discussed may assume the

plural suffixes given on page 9, the forms most commonly employed being as follow:--

1st Person.

“We.”

watakūshi domo.	boku ra.
sessha domo.	sessha ra.
oira, for ore-ra (vulgar).	

2nd Person

“You.”

anata gata.	omae (san) gata.
sensei gata.	omae (san) tachi.
danna shu.	kimi tachi.
danna gata.	kisama tachi.
temae tachi-ra.	

3rd Person.

“They.”

ano hito tachi.	ano o kata gata.
are ra (rude).	

NOTE. — 1. *Watakūshi domo* is frequently used for the singular, and is slightly humbler than *watakūshi*.

2. The Japanese never use the equivalents for “we” as in English to signify “you and I.” They only employ them to mean “other persons and I.” To render “we” meaning “you and I,” the locution *anata to watakūshi to* may be used, but usually the idea is rendered more idiomatically by means of “Honori-fics” (see p. 154).

The so-called personal pronouns may be followed by the particles (postpositions) exactly as with other nouns, and in this manner the cases may be formed. Thus, exactly as we say—

Ano hito to kenkwa	}	<i>He had a quarrel with</i>
<i>that man with, quarrel</i>		
wo shita		
<i>(acc. sign) did</i>		
		<i>that man.</i>

so we may say—

Watakushi to kenkwa	}	<i>He had a quarrel with</i>
wo shita.		
		<i>me.</i>

In like manner the possessive pronouns are formed simply by the addition of the possessive particle **no** or **ga**, and exactly as we say—

Ano hito no oya	}	<i>The parent of that man.</i>
<i>that man of, parent</i>		

so we may say—

Watakushi no oya,	<i>The parent of me = my</i>
	<i>parent.</i>

Mine, yours, his, hers, theirs, are also translated by **watakushi no**, **anata no**, etc., but they may easily be distinguished from *my, your*, etc., by the particles used with them, or by the context.

From the preceding observations it will be gathered that there is no special declension for pronouns, nor any separate class of possessive pronouns.

Examples of Personal Pronouns.

Watakushi mo mairimasu,	}	<i>I will go too.</i>
<i>I too will-go</i>		

Kimi wa doko ye iku ka ? * } *Where are you off to ?*
you where to go !

Boku wa shibai ye } *I am returning to the*
I theatre to,
 kaeru tokoro da, } *theatre.*
return place am

Anata ni o hanashi } *There is something I*
you (hon.) talk
 mōshitai koto ga } *wish to tell you.*
wish-to thing
 gozaimasu, }
there-is

Unu uso wo tsuku ze, } *You are telling a lie.*
you lie stick !

Ano hito wa daiku } *He is a carpenter.*
carpenter
 de gozaimasu, }
is

Watakushi ni kwankei } *It has nothing to do*
me to, connection
 ga nai, } *with me.*
(nom.) is-not

Ano hito no ta wa } *His rice-field is a long*
rice-field
 yohodo tōi, } *way off.*
very-much is-far

Omae no kiukin wa } *How much are your*
wages
 ikura ? } *wages ?*
how-much

* See remarks on "ka," pp. 38 and 174.

Kore wa anata no kûshi	}	<i>Is not this your comb.</i>
<i>this your comb</i>		
de wa gozaimasenû ka,	}	
<i>is-not ?</i>		
Hei ! watakûshi no desû,	}	<i>Yes, it is mine.</i>
<i>yes mine it-is</i>		

The student must note that the use of personal pronouns is much less frequent in Japanese than in English. Except in cases of special emphasis, or where their omission would occasion ambiguity, they are unemployèd. Thus, "I am going to Hiogo to-morrow," will be translated *Miônichî Hiogo ye mairimasû* unless it be doubtful to whom the speaker refers, in which case *watakûshi* will be added. If there be an emphasis on the pronoun, as in the sentence, "I shall go to Hiogo, but *you* may please yourself," the pronouns will also then be inserted.

The constant repetition of *watakûshi* and *anata* is one of the commonest errors into which Europeans fall, and a Japanese will often carry on quite a long conversation without employing a single pronoun.

II. REFLECTIVE PRONOUNS.

Jibun or **Jishin**, *self* (usually followed by **de**), is the Reflective Pronoun in most frequent use; thus--

watakushi jibun,	}	<i>myself.</i>
„ jishin,		
go jibun (honorific)	}	<i>yourself.</i>
omae jibun (not honorific)		

The above are used only when it is desired to emphasize the idea of "self."

"Self" may also be expressed by **onore**, which is sometimes heard as an insulting equivalent for "you."

Waga, whose real meaning is "my," is frequently used with the signification "one's own," "my own," "our own"; thus—

waga ko, *one's own child.*

waga kuni, *my country, one's country (der vader-land, la patrie).*

waga kiōdai, *one's own brothers and sisters.*

Waga hai, *we*, is also in use, but is confined chiefly to the public platform.

"Each other," "one another," are generally rendered by the adverb **tagai ni**, whose literal meaning is "mutually"; thus—

Tagai ni tasūkeru, } *They help one another.*
 they-help }

'Tagai ni mite } *They looked at each other.*
 ōimashite, }

III. DEMONSTRATIVE PRONOUNS.

(<i>Substantive</i>) Kore,	} This.	(<i>Substantive</i>) Sore,	} That.
(<i>Adjective</i>) Kono,		(<i>Adjective</i>) Sono,	
(<i>Substantive</i>) Are,	} That.		
(<i>Adjective</i>) Ano,		(remote).	

The Japanese, like the Latin and Spanish, distinguishes a near "that" (**sore**; *Latin*, *iste*; *Spanish*, *ese*) from a remote "that" (**are**; *Latin*, *ille*; *Spanish*, *aquel*), the former being used when the object is near or in the possession of the person spoken to, whilst the latter is used when the object is distant, not in the possession of the person spoken to, or has relation to the person spoken of.

It must be noted, too, that Japanese, like French, distinguishes substantive forms of these pronouns from pronominal adjective forms; thus **kore** corresponds to the French *celui-ci*, *celle-ci*, and stands alone, whilst **kono** corresponds to *ce*, *celle*, and is joined to nouns.

Examples.

Kore wa ikura desū ka, } *How much is this?*
this as-for how-much is (it)

Kore wa teppō de gozaimasu, } *This is a gun.*
gun is

Kono nedan, *This price.*

Kono michi, *This road.*

Sore wa, nan desū? } *What is that (near you, etc.)?*
that as-for what is-it

Sono bako, *That box (in your hand, etc.).*

Are wa, dare no uchi desū? } *Whose is that house*
that as-for, who of house is (it) | *(yonder)?*

Ano takai yama, } *That high mountain (yonder).*
high mountain

Remarks.

1. **Are** and **ano** are sometimes replaced by **kare** and **kano** respectively, but the latter forms belong more to the classical language, and are heard only from the lips of cultured speakers. **Kano** sometimes occurs with the meaning "a certain."

2. **Sore** and **sono** are used in reference to the immediate object of conversation; **are** and **ano** are used when a new subject is proposed. **Sono bōshi**, for example, signifies *that hat*, i.e. *the hat you are wearing*, or, *of which we are speaking*; **ano bōshi**, *the hat you wore yesterday, etc.*

3. **Ano** is frequently heard at the beginning of a sentence, serving merely to draw attention similarly to our "I say, Mr ____."

4. The pronominal adjectives *this* and *that* are often rendered by **tō** before words derived from the Chinese. **Tō** signifies "the one in question," "the actual one," as **tōnin**, *this* (or *that*) *person, the person in question*.

The demonstratives in the following list are derived from the same roots as those just discussed.

Konna, Kō iu,		} <i>This sort of; such as this.</i>	
(near) { Sonna, } <i>That sort of;</i> { Sō iu, } <i>such as that.</i>		(remote) { Anna, } <i>That sort of;</i> { A iu, } <i>such as that.</i>	

N.B.—The remarks on the words in the first list apply equally to the corresponding words in this, and need not be repeated.

•

Examples.

Konna nedan, *This kind of price.*

Kō iu rōsoku, *This sort of candle.*

Sonna koto, }
 Sō iu koto, } *That kind of thing.*

Anna hito ni korarecha,	} <i>One is perplexed when</i>
<i>that-sort-of person by, getting-come,</i>	
meiwaku shimasū,	
<i>trouble does</i>	} <i>such people come to</i>
	} <i>one's house.</i>

A iu hanashi wa mettani	} <i>One seldom hears a</i>
<i>such-as-that story seldom</i>	
kikimasenū,	
<i>(one) hears</i>	} <i>story of that sort.</i>

The words in the succeeding list are adverbs from the

same roots as the pronouns just dealt with, and they may be advantageously discussed at this stage.

Ko,		<i>Thus, like this, so.</i>
Koko,	}	<i>Here, hither.</i>
Kochi(ra),		
Kōya,		<i>This manner.</i>
Konnani,		<i>In this kind of way.</i>
Kokoera,		<i>Hereabouts.</i>

<i>Near.</i>		<i>Remote.</i>	
Sō,	<i>Like that, in that way, so.</i>	A,	<i>Like that, in that way, so.</i>
Soko,	} <i>There.</i>	Asūko,	} <i>There.</i>
Sochi(ra),		Achi(ra),	
Sayō,	<i>That manner.</i>		
Sonnani,	<i>In that kind of way.</i>	Annani,	<i>In that kind of way.</i>
Sokoera,	<i>Thereabouts.</i>	Asūkoera,	<i>Thereabouts.</i>

Examples.

Koko ye oite oite kudasai, } *Please put it here.*
here to, putting condescend }

Achira ye mate, } *Wait there.*
there in wait }

Asūko kara saki wa jiki } *It is no distance*
there, from, front as-for immediately }
 desū, } *from there to the*
is } *next place.*

Sō moshimashitareba, mina } *They all became angry*
so, when-I-said, all }
 okorimashita, } *when I said so.*
became-angry }

A! sayō deshītakke, } *Ah! that is how it was.*
ah thus it-was }

Shō shō sokoera de matte ore, } *Stay where you are*
a-little thereabouts waiting remain } *a little.*

Sonnani yasuku wa uranākatta, } *I did not sell so*
so cheap (I) did-not-sell } *cheaply as that.*

Kochira ye o tōri nasai, } *Please come in here.*
here to to-pass condescend }

IV. INTERROGATIVE PRONOUNS.

Dare, } *Who?* (Subst.) **Dore,** } *Which?*
Donata (polite), } (Adj.) **Dōno,** }
 (Subst.) **Nani,** } *What?*

Examples.

Dare ga sō itta, } *Who said so?*
thus said }

Donata desū, } *Who is it?*
is (it) }

Doreⁿⁱni shimasho, } *Which shall I take?*
shall-do }

Dōno fune, } *Which ship?*

Nani shi ni kita, } *What have you come to do?*
do to have-come }

Dare no hako, } *Whose box?*
who of box }

Dare ni kane wo yatta, } *To whom did he give the*
to money (acc.) gave } *money?*

Remarks.

1. **Donata** (for **dōno kata**, *which side*), is employed as a polite substitute for **dare**. A still more respectful phrase is **donata sama**.

2. **Nani**, *what?* is applied to inanimate objects only.

There is no adjectival form, **nani no**, **nanno**, or **dōno** being used instead; as—

Nanno go yō desu ka, } *What is your business?*
what (hon.) business is ?

The Interrogatives in the following list are derived from the same roots as those last discussed.

Dō,	<i>How?</i>	Doko,	} <i>Where?</i>
Donna,	} <i>What kind of?</i>	Dochi(ra),	
Dō iu,		} <i>What-like?</i>	Donnani,

Dokoera, *Whereabouts?*

Examples.

Dō shiyō, } *What shall I do?*
how shall-do

Dō iu wake de, konna } *Why do you do such*
what-like reason by, such
 baka na koto wo suru, *foolish things?*
foolish things do

Doko de sono tokei wo o } *Where did you buy that*
where that watch
 kai nasatta, *watch?*
buy did

Donnani ureshi ka } *You don't know how pleased*
what-way joyful ?
 shiremasenā, *I am.*
cannot-know

Dochira ye irasshaimasu, } *Where are you going?*
where to deign-to-go

V. INDEFINITE PRONOUNS.

The Indefinite Pronouns are formed from the Interrogative Pronouns by addition of the particles **ka**, **mo**, **de mo**, and **zo**; thus—

Dare ka,	<i>Somebody (or other).</i>
Dare mo,	<i>Anybody, everybody.</i>
Dare de mo,	<i>Anybody, everybody, any one whatever.</i>
Dore ka,	<i>Some one thing, one or other.</i>
Dore mo,	<i>Any one thing, nothing.</i>
Dore de mo,	<i>Anything whatever, either one, any one (thing).</i>
Nani ka,	<i>Anything, nothing, something (or other).</i>
Nani mo,	<i>Anything, nothing.</i>
Nan de mo,	} <i>Anything, Everything.</i>
Nani de mo,	
Nanzo,	} <i>Something, anything, any, something or</i>
Nani^{zo} zo,	
	<i>other.</i>

Examples.

Dare ka sō itta, } *Somebody said so.*
 so said

Dare de mo shitte inasu, *Everybody knows it.*

Dare de mo yoroshu }
 good } *Anybody will do.*
gozaimasu, }
 is

Dore ka hitotsu chōdai, *Please give me one or the other.*

Dore mo ikemasen ka, } *Will not one of these suit you?*
any-one-thing will-go ?

Daiku ni nani ka o <i>carpenter to, something</i>	}	<i>Give the carpenter something.</i>
yari nasare, <i>give do</i>		
Nani mo gozaimasen,		<i>There is nothing whatever.</i>
Nani de mo shitte iru,		<i>He knows everything.</i>
Nan de mo yoroshii,		<i>Anything will do.</i>
Nanzo omoshiroi hanashi <i>amusing story</i>	}	<i>Can you not tell us some- thing amusing.</i>
ga gozaimasen ka, <i>is-not ?</i>		

Remarks.

1. The polite forms for **dare** are **donata ka**, **donata mo**, and **donata de mo**; thus—

Donata ka o ide ni natte <i>going to having-become</i>	}	<i>Has somebody come?</i>
orimasu ka, <i>is ?</i>		

Donata mo ikaremasen, <i>can-go</i>	}	<i>Nobody can go.</i>
--	---	-----------------------

Donata de mo ikareru, <i>can go</i>	}	<i>Anybody can go.</i>
--	---	------------------------

2. **Dare mo**, **dore mo**, and **nani mo** are generally used with negative verbs, and are equivalent to the English “nobody” and “nothing.”

Indefinite adverbs may be formed from the interrogative adverbs in like manner to the indefinite pronouns; thus—

Dōka ,	<i>Somewhat (or other).</i>
Dōmō ,	<i>Really, somehow.</i>
Dō de mo ,	<i>Anyhow.</i>
Doko ka, dokko ,	<i>Somewhere (or other).</i>
Doko mo ,	<i>Everywhere.</i>
Doko de mo ,	<i>Anywhere.</i>

Dochi(ra) ka,	{	These are the same as the last
„ mo,		three, and they may also be used
„ de mo,		for <i>dore ka</i> , <i>dore mo</i> , and <i>dore de</i>
•		<i>mo</i> when two only are spoken of.

Examples.

Dōka nasaimashita ka,	{	<i>Is anything wrong with you?</i>	
Sore wa, dochira de mo		<i>Oh! either (of the two) will</i>	
yoroshii,		<i>do.</i>	
Doko ka de mita yō	{	<i>I believe I have seen him</i>	
<i>somewhere seen manner</i>			<i>somewhere or other.</i>
ni omoimasū,			
<i>think</i>			
Doko ni mo gozainasen,		<i>There are none to be had</i>	
		<i>anywhere.</i>	

VI. RELATIVE PRONOUNS.

In the Japanese language there are no Relative Pronouns, and to express reference or relation to another noun or pronoun in the sentence the verb is prefixed to the noun attributively exactly as an adjective might be. Thus, just as we say “a good boy,” so also we may say “a runs boy,” i.e. “a boy who runs”; “a plays boy,” i.e. “a boys who plays,” as exemplified in the following phrases:—

Nigeta hito,	{	<i>The person who ran away.</i>
<i>run-away person</i>		
Kuru hito,	{	<i>The man who comes.</i>
<i>comes</i>		
Kita hito,	{	<i>The man who came.</i>
<i>came</i>		
Sakujitsu katta hako,	{	<i>The box I bought yesterday.</i>
<i>yesterday bought box</i>		

Shiranu hito, } *A man whom I do not know.*
know-not
 Tsunekichi to iu hito, } *The man called Tsunekichi.*
that-called

NOTE.—The appearance of ambiguity caused by the use of the active where we should expect the passive, as seen in the last phrase but one, is in most cases dispelled by the context. Thus *sakujitsu katta hako* cannot be construed as “the box which bought (something) yesterday,” but only “the box which I bought yesterday.”

Remarks.

The words **tokoro no** (*literally*, “of place”), are not infrequently heard from the mouths of learned people, with the force of the relative pronouns *who*, *which*, and *that*; thus—

Kuru tokoro no hito } *The man who comes.*
 (for) Kuru hito, }
 Koroshita tokoro no }
 akindo, } *The merchant who killed.*
 (for) Koroshita akindo, }
 killed merchant
 Korosareta tokoro }
 no akindo, } *The merchant who was killed.*
 (for) Korosareta akindo, }

POSTPOSITIONS.

In Japanese that relationship of words which, in English, is expressed by *Prepositions*, is indicated by what are termed by Western grammarians “*Postpositions*” from the fact of their being placed *after* the words with which they are directly connected. These postpositions, in

addition to fulfilling the prepositional office, are also used as conjunctions, and they serve also, as we have seen, to express those relations of words which Latin, German, and other European languages indicate by the use of case-inflections.

The following scheme shows all postpositions in common use, together with their most usual significations, and to facilitate reference they are arranged alphabetically.

Dano.

Dano is a combination of the verb **da**, *is*, and the postposition **no**. It is employed in enumerating a number of objects when it is desired to particularise each one as fully as possible. It is generally translated “and,” and must be repeated after each of the things enumerated; thus—

Daiku dano, kajiya dano,	} <i>Carpenters, blacksmiths,</i>
<i>carpenters</i> <i>blacksmiths</i>	
yaneya dano,	
<i>tilers</i>	
	<i>and tilers and such.</i>

The student should note carefully the distinction existing between **dano** and **ni** (see p. 41) used in enumerations, for whilst the latter is employed simply to join together the names of a definite number of objects, **dano** expresses the idea of a group or series of things similar to those enumerated. Thus *daiku ni, kajiya ni, yaneya ni* signifies “carpenters, blacksmiths and tilers,” and no more than these three classes of workmen, but *daiku dano, kajiya dano, yaneya dano* means “carpenters, blacksmiths, tilers and the like,” and may thus include other workmen also.

The word **dano** is considered to be somewhat impolite, and cultured speakers usually substitute its more courteous equivalent **de gozaimasu no**.

De.

The primary use of this postposition is to convey the meanings expressed by the English “by,” “with,” “at,” “in,” “on account of”; as—

Oka de iku, } *To go by land.*
land to-go

Hasami de kiru, } *To cut with scissors.*
scissors to cut

Tōkyō de hōchō wo kainasho, } *I shall buy a knife at*
Tokio knife shall-buy } *Tokio.*

Hiogo de soba wa ikura, } *What is the price in*
price how-much } *Hiogo?*

Nawa de shibaru, } *To fasten by means of a rope.*
rope to-fasten

Wakaranai de komaru, } *I am troubled on account*
not-understanding am-troubled } *of his not understanding.*

A second use of **de** is puzzling to the student as it seems to have no meaning and to be superfluous in the sentence. It is then a corruption of **nite**, the gerund of an obsolete verb. Its real signification in these cases is “being”; thus—

Ima no bettō wa, dajaku } *The groom I have now is*
now of, groom lazy } *useless, (as) he is so lazy.*
de yaku ni tatanai,
being usefulness stands-not

Watakushi wa isha de } *I am the doctor.*
me doctor being }
gozaimasu,
am

The last sentence exemplifies the most common mode of expressing the English verb “to be,” that is, by means of

de aru, de arimasū, de gozaimasū. With these various verbs for "to be," **de** forms a group of contractions, thus *de aru* is usually contracted to **da**; *de arimasū* and *de gozaimasū* to **desū**; *de arimashita* to **deshita**; *de atta* to **datta**, etc. (see pp. 78, 92, 106, and 164); thus the last sentence above would commonly be rendered *Watakushi wa isha desū*.

In some cases the postposition *wa* is added to *de*, usually in expressions indicative of displeasure, and in interrogative and negative sentences. *De wa* is generally contracted into *ju* in conversation; thus—

Kore de wa, ōki ni	}	<i>I am much perplexed with this.</i>
<i>this by greatly</i>		
komarimasū,		
<i>am-perplexed</i>		

Kore ja (or de wa) nai, *It is not this.*

I ja nai ka, *Is it not good? ... Are you not satisfied?*

A substantive with **de** affixed frequently renders an English nominative, when the substantive verb is accompanied by a qualifying word or expression after *de*; thus—

Kore bakari de taranū	}	<i>This will not be enough alone (i.e. something else will be required in addition).</i>
<i>this alone not-enough</i>		
d'arō,		
<i>will-be</i>		

Hitotsu de yoroshii	}	<i>One will be sufficient.</i>
<i>one good</i>		
gozaimasū,		
<i>is</i>		

De is often combined with **mo**, *even*, *also*, and **de mo** is frequently thus employed in a manner not needing translation into English, although retaining the significa-

tion of “even” in the Japanese sentence, as the following examples show:—

Sore wa ninsoku de mo	}	<i>Even a coolie can comprehend that.</i>
<i>that coolie</i>		
wakaru,		
<i>is-intelligible</i>		

Ato de mo yoroshi,	}	<i>It will do afterwards.</i>
<i>after even is-good</i>		

Kao de mo, o arai	}	<i>Will you wash your face, Sir?</i>
<i>face even to-wash</i>		
nasaru ka,		
<i>condescend?</i>		

(For *de mo* with Interrogative Pronouns, see p. 29.)

Ga.

This particle was originally a genitive sign, and it still possesses the sense expressed by our “of” in the names of certain places and in a few locutions, as: **Koma-ga-take**, *Colt's Peak* (a mountain); **Hoshi-ga-oka**, *The Mound of the Stars* (a part of Kamukura); **ga sūki**, *liking, fond of*; **ga kirei**, *not liking, not fond of*; **ga hoshii**, *desirous of*.

Ga is now, however, employed as the generic nominative sign, though the nominative case is not necessarily associated with *ga*, as, for instance, when a noun is followed by *wa* or *mo*.

Examples.

Ame ga futte kimashita,	}	<i>It has commenced to rain.</i>
<i>rain falling has-come</i>		
Fuyu ga kimashita,	}	<i>Winter has come.</i>
<i>winter has-come</i>		
Kane ga nai,	}	<i>There is no money; or</i> <i>I have no money.</i>
<i>money is-not</i>		
Kane ga aru ka,	}	<i>Is there any money; or</i> <i>Have you any money?</i>
<i>is</i>		

Ga frequently follows a substantive in cases where the accusative is naturally expected ; thus—

Tabako ga o suki desū ka, } *Are you fond of tobacco?*
fond-of is ?

Kono imi ga wakarimasen, } *I do not understand*
meaning is-unintelligible } *this.*

In the above sentences “tabako” and “imi” are regarded by native grammarians as the subjects of the sentences.

When situated at the end of a clause *ga* may usually be rendered by “but” or “yet,” and this force is frequently conveyed merely by a pause ; as—

Konnichi o taku ye agaru } *I would go to your house*
to-day house to go-up } *to-day, but my leg is*
 no desū ga, ashi ga } *painful (therefore I*
is leg } *cannot go).*
 itamimashite,
being-painful

Tori-naosō to omou ga, } *I wish to mend it, but I*
take-will-mend think } *cannot.*
 tori-naosenai,
take-cannot-mend

Kochira de zanjite oreba } *I would tell you if I*
here in knowing if-be } *knew, but (I do not*
 mōshi-agemasu ga, } *know).*
say-will-tell-up but

Tokoro ga, or **daga**, at the commencement of a sentence, signifies “well then——”; “in this case, then——”; “upon this——”; thus—

Tokoro ga, sono ban ni } *Well, then, on that*
that night on } *night—.*

Ka.

Ka serves to ask a question or to express a doubt, and in the English translation of a Japanese sentence where it is used in this connection, it may be replaced by a note of interrogation ; thus—

Arimasū, *There is.*
 Arimasū ka, *Is there?*
 Kita ka, *Has he come?*

When the sentence includes some other interrogative word, *ka* is generally omitted, as, for instance, in the following:—

Dare desū } *Who is it?*
 who is (it) }
 Itsu shinimashita, } *When did he die?*
 when (he) died }

Between two substantives *ka* corresponds to the English “or,” and when repeated in the sentence it has the force of the correlatives “whether—or,” “either—or”; as—

Kore wa atarashii ka <i>this new</i>	}	<i>Whether is this new</i>
furui ka, <i>old</i>		
Otoko ka onna ka, <i>man woman</i>	}	<i>Whether is it a male</i> <i>or a female?</i>
Tama ka ya ni, <i>bullet arrow</i>		
atatte shinimashita, <i>striking he-died</i>	}	<i>He was killed either by a</i> <i>bullet or by an arrow.</i>

(For *ka* with Interrogative Pronouns and Adverbs, see p. 29.)

Kara.

Used with nouns **kara** means “from” and “since,” but with verbs it bears the significations “because,” “after,” “for” (when meaning “because”); thus—

Shinagawa kara Tōkyō made, <i>Shinagawa to</i>	} <i>From Shinagawa to Tokio.</i>
Sakujitsu kara, Rusu datta kara, shiranai, <i>absent was not-know.</i>	} <i>Since yesterday. I do not know because I was absent.</i>
Asa-han wo tabete kara, <i>breakfast having-eaten</i>	} <i>I shall not go until after breakfast.</i>
de nakūcha ikimasenā, <i>if-not do-not-go</i>	
Kutabiremashita kara, choto, <i>have-become-tired a-little</i>	} <i>Let us rest a little for I am tired.</i>
yasuminuashō, <i>will-probably-rest</i>	

Made.

This postposition may be employed to render the ideas conveyed by such English words and locutions as “to,” “up to,” “as far as,” “till,” “until,” etc., as exemplified in the following :—

Hiogo made aruite ikimasu, *I shall walk as far as Hiogo.*

Yokohama made donogurai, <i>what-amount</i>	} <i>How far is it to Yokohama ?</i>
aru, <i>is</i>	

Sakuban osoku made, <i>last night late</i>	} <i>He had not returned up to late last night.</i>
kayerananda, <i>not-retained</i>	

Komban made machimasu, <i>to-night will-wait</i>	} <i>I will wait until to-night.</i>
---	--------------------------------------

Watakūshi no kuru made	}	<i>Please wait till my coming, i.e. till I come.</i>
<i>me of, to-come</i>		
matte ite kudasai,		
<i>waiting being deign</i>		

Mo.

When used alone, **mo** signifies “also,” “too,” “even”; thus—

Kono hako mo o kai	}	<i>Buy this box also.</i>
<i>box buy</i>		
nasare,		
<i>do</i>		
Ore mo ikō,	}	<i>I will go too.</i>
<i>I will-go</i>		
Aru keredo mo omaye	}	<i>I have some, but I shall not give you any.</i>
<i>are although even you</i>		
ni wa yaranai,		
<i>to give-not</i>		

When repeated, in an *affirmative* sentence, “**mo—mo**” renders the English “both—and”; as—

Inu mo neko mo ōi	}	<i>It is a place where there are both cats and dogs.</i>
<i>dogs cats numerous</i>		
tokoro desū,		
<i>place is</i>		

In a *negative* sentence, “**mo—mo**” means “neither—nor”; as—

Yoku mo, waruku mo	}	<i>It is neither good nor bad.</i>
<i>good bad</i>		
nai,		
<i>is-not</i>		

N.B —*Mo* must not be confounded with the adverb *mō* (see p. 145).

Ni.

The primary meaning of this particle is “to, in, into”; as—

Kioto ni orimasu,	<i>He lives in Kioto.</i>
Tera ni hairimashita,	} <i>He has gone into the temple.</i>
temple has-gone	
Tōkyō ni mairimasu,	<i>I go to Tokio.</i>

Ni means “and” in enumerating several objects; thus—

Mikan ni budō,	} <i>Oranges and grapes.</i>
oranges grapes	

With passive verbs **ni** means “by,” and when preceding a causative verb (see p. 109), it denotes the person who is caused to perform the action; as—

Neko wa inu ni kamereta,	} <i>The cat was bitten by</i>
cat dog was-bitten	
Ame ni furi-komerare mashita,	} <i>We were kept in by</i>
rain (we)-were-kept-in	
Inu ni ye wo kuwasero,	} <i>Give the dog its food.</i>
dog by food make-eat	
Hito ni sagasasemashō,	} <i>I will cause the man to</i>
man by will-make-seek	

When suffixed to the indefinite forms of verbs (see p. 80) **ni** means “to,” “in order to”; thus—

Hana wo mi ni ikimasu,	} <i>I go to see the flowers.</i>
flowers see (I)-go	
Kimono wo arai ni yatta,	} <i>He sent the clothes to be</i>
clothes wash sent	

washed,

Ni is often suffixed to nouns to form adverbs ; thus—

baka,	<i>a fool.</i>	baka ni,	<i>foolishly.</i>
dai-ichi,	<i>number one.</i>	dai ichi ni,	<i>firstly.</i>
daiji,	<i>care.</i>	daiji ni,	<i>carefully.</i>
heta,	<i>one unskilled.</i>	heta ni,	<i>unskillfully.</i>
ima,	<i>the present time.</i>	ima ni,	<i>presently.</i>
jōzu,	<i>one who is skilled.</i>	jōzu ni,	<i>skillfully.</i>
makoto,	<i>truth.</i>	makoto ni,	<i>truly, really.</i>
rippa,	<i>magnificence.</i>	rippa ni,	<i>magnificently.</i>
shinsetsu,	<i>kindness.</i>	shinsetsu ni,	<i>kindly.</i>
tashika,	<i>certainly.</i>	tashika ni,	<i>certainly.</i>
ue,	<i>the top.</i>	ue ni,	<i>above, on.</i>

Care should be taken to distinguish between the uses of **de** and **ni**, both of which may sometimes be rendered by “in.” **De** is employed to indicate the place where an action is performed, whilst **ni** denotes the place where something exists. Compare the two examples following :—

Kono kawa de, uwo ga	}	Are there any fish to be
river in fish		
tsuremasu ka,		
are-catchable ?		caught in this river ?
Kono kawa ni uwo wa	}	Are there no fish in this
in		
imasen ka,		
are-not		river ?

No.

No, *of*, is the ordinary genitive sign, and after a noun it usually indicates possession ; thus—

Inu no tsume,	}	<i>a dog's claws.</i>
dog of, claws		
Hako no kagi,	}	<i>The key of the box.</i>
box of, key		

Kin no kahei, <i>gold of, coins</i>	}	<i>Gold coins.</i>
Amerika no Daitoryo, <i>of, President</i>	}	<i>The President of America.</i>
Omaye no kimono, <i>you of, clothes</i>	}	<i>Your clothes.</i>
Hari no ana, <i>needle of, hole</i>	}	<i>The eye of the needle.</i>

No is also employed to join two nouns in apposition ; thus —

Bettō no Kurokawa, <i>groom Kurokawa</i>	}	<i>The groom K.</i>
Yamato no kuni, <i>Y. province</i>	}	<i>The province of Y.</i>
Dokushin no watakūshi, <i>bachelor I</i>	}	<i>I (who am) a bachelor.</i>

At times, **no** is employed attributively after adjectives, with the force of the English “one” or “ones,” as shown in the following sentences :—

Motto yasui no ni shiyō, <i>more cheap one to will-do</i>	}	<i>I will take a cheaper one.</i>
Kore wa ii no da, <i>this good one is</i>	}	<i>This is a good one.</i>
Kore ! nibui no bakari aru ; <i>these blunt ones only are</i>	}	<i>These are only blunt ones ; are there no sharp ones ?</i>
togatta no ga arimasen ka, <i>sharp ones are-not ?</i>		
Kō iu no mo hayarimasu, <i>this-sort ones also are-fashionable</i>	}	<i>These also are fashionable so kindly look at them.</i>
kara, goran nasai, <i>as glance deign</i>		

When a cardinal numeral precedes a noun qualified by it, the postposition **no** is generally suffixed to the numeral, thus—

Mitsu no hako, } *Three boxes.*
three boxes

instead of—

Hako mitsu.

Hītotsu no tsutsumi, } *One parcel.*
one parcel

instead of—

Tsutsumi hītotsu.

A very favourite idiom is the employment of **no** as an equivalent for **koto**, *act, fact*. Most frequently this construction is used in conjunction with the verb **da** or **desu**, and is generally translated by “it is that,” or “is it that?”

Examples.

Nani wo suru no desū ? } *What is that? (you are*
what (acc.) do fact is doing).

Konai no darō, } *Perhaps he will not come.*
will-not-come fact probably is

In sentences like the preceding, the *o* of the word *no* is usually elided in conversation, so that the phrases become *Nani wo suru n'desū* and *Konai n'darō*. If, however, *no* is placed at the end of the clause, the *o* cannot be omitted, as for example in—

Aru no ? } *Is there? (Is it a fact that there is?)*
is, fact

Shi.

This postposition often serves as the copulative “and” with verbs in the Indicative Mood. Care must be taken not to confound it with the Indefinite Form of the verb **suru**, *to do* (see p. 73).

Examples.

Sawashi hi mo aru shi; <i>busy day and</i>	}	<i>I have busy days and rest- ing days (hima, rest interval, interval).</i>
hima na hi mo aru, <i>interval</i>		
• Takai shina mo aru shi, <i>expensive articles and</i>	}	<i>There are expensive articles and also cheap ones.</i>
yasui no mo aru, <i>cheap</i>		
Kono tera wa yama mo <i>temple mountain</i>	}	<i>One can see the mountain from this temple, and the river also is to be seen.</i>
mieru shi, kawa mo mieru shi, • <i>is-seen river also</i>		

To.

Used with nouns, **to** may be taken as an equivalent for the copulative “and.” It is usually repeated after each noun, but even when not so repeated it invariably belongs to the word immediately before it and not to the one following; thus:—

Budō to mizu to wo motte <i>wine water bring</i>	}	<i>Bring wine and water.</i>
o ide,		
Ano hito to ikimashita, <i>that man and (I) went</i>	}	<i>I went with him.</i>
Anata to, watakushi to,		
		<i>You and I.</i>

Other idiomatic uses of **to** may be classed under this head; as—

Kono bettō to issho ni ike, <i>this groom and same-place go</i>	}	<i>Go with this groom.</i>
Kore to wa chigaimasū, <i>this and as-for differs</i>		
Akindo to kenkwa wo shita, <i>merchant and quarrel (he) did</i>	}	<i>He and a merchant had a quarrel.</i>

Riōnin	to	mo,	}	<i>Both of them.</i>
<i>two-men</i>	<i>and</i>	<i>even</i>		

To has also at times the sense of the conjunction “that,” and it is used as the sign of quotation or of indirect statement; thus—

Uso da to	omoimasu,	}	<i>I think that it is a lie (literally, it is, that (I) think)</i>
<i>lie is, that (I) think</i>			
Hōnto da to	iimasu,	}	<i>He says that it is true (literally, truth is, that (he) says)</i>
<i>truth is, that (he) says</i>			
Koko de awō to wa		}	<i>I did not expect to see you here (literally, “will - meet you here,” this I did not expect).</i>
<i>here will-meet</i>			
omowananda,			
<i>did-not-expect</i>			

In phrases like the two first above, “that” is often omitted in English, but *to* cannot be so dispensed with in the Japanese sentence. Thus we may say in English “I say it is a lie,” or “I say that it is a lie”; “he says it is true,” or “he says that it is true.”

The following examples illustrate an important idiomatic use of **to** with the literal meaning “that,” but being untranslatable into English :—

(O) namaye wa	nan' to	iu ka,	}	<i>What is your name? literally, “as to your name, what (do people) say that it is.”</i>
<i>name</i>	<i>as-for what that say</i>			
Watakushi wa	Hagiwara to		}	<i>My name is H.</i>
<i>me</i>	<i>that</i>			
mōshimastu,				
<i>call</i>				
Maruyama to	mōsu tokoro,		}	<i>A place called M. (literally, a place (of which they say) it is M.).</i>
	<i>that say place</i>			

Very frequently in a sentence containing **to** an ellipsis

occurs with certain parts of the verbs *iu*, to say; *omou*, to think; *kiku*, to hear; and *suru*, to do; thus:—

O gakkō ni iku tote, school to, (I) go (saying) demashita. that went-out	}	He went out saying that he was going to school.
Anata ni kenkwa (shō), you with quarrel (will do) to (omotte) kimashita, thinking came		

To after verbs often means “if” or “when”; as—

Sugu ikanai to, okuremasu, <i>at-once go-not if are-late</i>	}	<i>If you do not go at once you will be too late.</i>
Kuru to sugu ni, <i>come when immediately</i>		
Yoku-jitsu ni naru to, <i>next-day become when</i>	}	<i>When the next day came.</i>

Placed at the end of an assertion **to** has a strongly emphatic form. When thus used it is generally followed by **mo**; —

Arimasu ka? Arimasu to mo! Are there any? Of
course there are!

Yō gozaimasu to itte mo, } Certainly I shall!
good is that said even

Wa.

This is a distinctive, separative or isolating postposition corresponding somewhat to the French “quant à” and may be translated by “as for,” “with regard to,” “so far as . . . goes (is concerned),” etc. In English the same notion is expressed, not by a separate word, but by an emphasis on the noun.

Examples.

Kore de wa ikenai, } This won't do.
this with cannot-go

Atsui koto wa atsui, <i>thick fact is-thick</i>	}	<i>As far as thickness is con- cerned, it is thick.</i>
--	---	---

Konda wa sonna wake <i>this-time such reason</i> ja (for de wa) nai, <i>is not</i>	}	<i>This time, there will be nothing of that sort.</i>
---	---	---

Konnichi wa, yoi tenki <i>to-day good weather</i> de gozaimasū, <i>is</i>	}	<i>To-day it is fine (whatever the weather has been).</i>
--	---	---

Ima wa te-sūki de gozaimasū, <i>now hand-empty am</i>	}	<i>Now I am at liberty (although I have been so busy).</i>
--	---	--

Kore wa umai, are wa mazui, <i>this is-delicious, that is-unpleasant</i>	}	<i>This is delicious, but that is dis- agreeable.</i>
---	---	---

In interrogative sentences **wa** often appears to be employed in asking a question, but an ellipsis must always be supplied. For example, **ato wa**, pronounced interrogatively, signifies "What is the next (thing)?" but literally it is "As for the next (thing), what is it?"

Examples.

Watanabe San! tsuben wa? <i>Mr interpreter as-for</i>	}	<i>Mr Watanabe, what about the inter- preter?</i>
--	---	---

Inu wa?	}	<i>Where is the dog?</i>
---------	---	--------------------------

O atsuraye wa? <i>order</i>	}	<i>What is your order, Sir?</i>
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From the preceding observations and examples it will be gathered that **wa** is not, as is advanced by some writers, a sign of the nominative case. Certainly the word which **wa** follows has often to be rendered, in the English translation,

by a nominative, but in the Japanese sentence it never has the nominative force.

Beginners are often puzzled to know when to use **wa** and when **ga**, inasmuch as in many cases the same English translation must be rendered to two Japanese sentences, one containing **wa** and the other **ga**.

This is an important point, and one that must be clearly apprehended by every one endeavouring to express English ideas in the Japanese language. Although an incorrect use of the two words is impossible when the mind is fairly penetrated by Japanese, yet it is impossible to formulate precise rules for their employment.

The following explanations will probably suffice to minimise the difficulty and enable the student to recognise the distinction between **wa** and **ga**.

If the doctor is regularly visiting a patient in my house, the servant will probably announce his arrival by the words, "**Isha wa miemashita**," "The Doctor has *come*." In this case the "Doctor" (subject) is uppermost in the servant's mind. If, on the other hand, there be no one ill in the house, the Doctor's visit would be unexpected, and if he came he would be announced by, "**Isha ga miemashita**," "The *Doctor* has come!" Here the unexpected arrival of a medical man is predominant in the maid's thoughts.

Similarly, if a friend has died suddenly and unexpectedly, a person would inform me of his death by saying, "**Seibun San ga shinimashita**," "*Mr Seibun* is dead!" but if he had been ill and his death were expected at any moment, the sentence would be, "**Seibun San wa shinimashita**," "*Mr Seibun* is *dead*."

From the preceding observations it will be understood that **wa** is separative and emphatic, although there will usually be no emphasis on the corresponding part of the English sentence when the English substantive is a

nominative. **Ga**, however, has nothing particularly emphatic about it, although in the English translation of a sentence in which it appears, its nearest equivalent is an emphasis on the word which it follows.

The rule for two nominatives in antithetical phrases is, that either **ga** may be employed in each, or else **wa** may be employed in each; thus, for the example on page 48, **Kore wa umai, are wa mazui**, *This is delicious, that is disagreeable*, we might substitute **Kore ga umai, are ga mazui**, in which case the two subjects would receive a stronger emphasis than the two predicates.

Wo.

Wo denotes that its associated word is the object in the sentence, and it is the nearest equivalent for the accusative case in Japanese although a noun in this case is not necessarily followed by **wo**. The accusative may be signified by the employment of other words than **wo** as well as by the form of the sentence, and the accusative case governed by a preposition does not take **wo**. It is also rejected before **suru** and **itasu**, *to do*, as well as in various other connections.

Examples.

Kondate	wo	misete	kudasai,	} <i>Please allow me to see</i> <i>the bill-of-fare.</i>
<i>bill-of-fare</i>		<i>showing</i>	<i>condescend</i>	

Ato	kara	go	aisatsu	wo	} <i>I will send my reply after-</i> <i>wards.</i>
<i>after</i>			<i>reply</i>		
	moshimashō,				
	<i>will-say</i>				

Nani	wo	suru,	} <i>What are you doing?</i>
<i>what</i>		<i>do</i>	

Hon-yaku	suru,	} <i>To translate, to make a translation.</i>
<i>translation</i>	<i>to-do</i>	

Kannin shīte kudasare, } *Please have patience*
patience having-done give } *with me.*

Meshi kuu toki, } *When dining (literally, when*
rice eat time } *eating rice).*

Wo is not infrequently employed in cases where a preposition appears in the English sentence, as in the following :—

Kuruma wo orite, } *Getting out of the*
'riksha having-got-down } *'riksha.*
Hachijū yen to iu taikin }
eighty called large-money } *He was robbed of the*
wo torareta, } *large sum of eighty*
was taken } *yen.*
Omaye no o kage de kinsu }
you shadow by money } *Thanks to you, I was not*
wo torarenai, } *robbed of my money.*
not-taken
Mise wo demashita, } *He went out of his shop.*
shop went-out

Ya.

This postposition is sometimes expressive of hesitation, doubt, or reflection, and often it is simply an ejaculation. In some contexts it is a conjunction, and should be translated “and” or “or.”

Examples.

Kurokawa ya ! } *I say, Kurokawa (a name)*
Uma ya iu ya buta ga }
horses dogs pigs } *There are horses, dogs*
arimasu, } *pigs, and such.*
are
Nido ya sando, } *Two or three times.*
twice three-times
Omocho ya nani ka, } *Toys or something.*
toys something

Ye.*

Ye signifies “to,” “into,” “towards,” “at,” and when added to nouns it is an equivalent of the dative case ; thus—

Gakkō ye, o ide desū ka, <i>school exit is ?</i>	}	<i>Do you go to school?</i>
Shibai ye iki-gake ni <i>theatre to going-while</i>		
gakkō ye chotto yorimasū <i>school at, just will-stop</i>	}	<i>On the way to the theatre I will just drop in at the school.</i>
Suteishon ye itte o machi <i>at go wait</i>		
nasai, <i>condescend</i>	}	<i>Kindly go and wait at the station.</i>

Yo.

With this particle, an equivalent for the vocative case can be formed for Japanese nouns, although its function extends somewhat beyond that of a mere vocative particle. It is not easy to furnish an exact English counterpart of **yo**, but a very approximate rendering is—“ . . . I can tell you ! ” or “ . . . and that’s the end of it ! ”

Examples.

Yasui yo ! <i>is-cheap</i>	}	<i>It is cheap, I can tell you !</i>
Shiranai yo ! <i>don't-know</i>		
Arimasen yo !	}	<i>I haven't any, so that's all about it !</i>
Okkasan yo !		
O agari nasai yo ! <i>come-up do</i>	}	<i>Do come in, please !</i>

* By many speakers the *y* in *ye* is omitted entirely in conversation, and even where not dropped entirely most people pronounce it very lightly.

Yori.

Yori means "from," "since," "than"; thus—

Hiogo yori,	<i>From Hiogo.</i>
Ima yori,	<i>From now, henceforth.</i>
Sakujitsu yori,	<i>Since yesterday.</i>
• Kore yori shichi ri, <i>this from seven ri</i>	} <i>Seven ri from here.</i>
Omotta yori abunai, <i>though than dangerous</i>	
	} <i>It is more dangerous than I thought.</i>
Roku-ji yori mo osoku, <i>six-o'clock than late</i>	} <i>It will not do to be later than six o'clock.</i>
natcha ikemasen, <i>as-for-becoming is-no-go</i>	
• Mōshi-agemashita nedan, <i>stated price</i>	} <i>I cannot let you have it at a lower price than I stated.</i>
yori shita de <i>than low with</i>	
sashi-ageraremasenā, <i>offer-cannot</i>	

THE VERB.

The treatment of this most important part of speech in all languages—the Verb—varies considerably from that of Western tongues. For example, the Japanese verb possesses no forms which show distinctions of number or person; thus "I hear," "thou hearest," "he, she, it hears," "we hear," "you hear," "they hear," may all be rendered by the same word, **kiku**, and similarly with the other tenses.

The ultimate element of the verb—the germ out of which spring all inflectional forms—is termed the "root," which in many instances has become obscured and difficult to trace, through decay during process of time and other causes.

Japanese roots are a vexed question with philologists, but a clear and ample insight into the nature and functions of the verb can be obtained by the beginner without entering deeply into the study of verb-roots.

It is sufficient for all practical purposes to take as a starting point for verbal inflection, a certain developed form of the verb, termed the "stem," which can be utilised as a primary unit for further development. From the stem by the agglutination of one or more letters, are formed the "bases," which are four in number, and which serve to support certain affixes for the production of all the conjugational forms. The bases are—

1. *The Certain Present.*
2. *The Indefinite Form.*
3. *The Conditional Base.*
4. *The Negative Base.*

and as their process of formation from the stem, and the subsequent conjugational development are not in all cases identical, the verbal forms differentiate into two distinctly marked groups termed "Conjugations."

The following table exhibits the terminations of the bases in the two conjugations:—

FIRST CONJUGATION.

<i>Cert. Pres.</i>	<i>Indef. Form.</i>	<i>Neg. Base.</i>	<i>Condl. Base.</i>
-u	-i	-a	-e

SECOND CONJUGATION.

-eru	-e	-e	-ere
<i>or</i>	<i>or</i>	<i>or</i>	<i>or</i>
-iru	-i	-i	-ire

It will be observed that in the Second Conjugation there are two classes of terminations, one characterised by the vowel *e*, and the other by the vowel *i*. Some grammarians treat the latter class as a Third Conjugation, but as the forms of inflection are in other respects precisely the same, this separation is quite unnecessary.

EXAMPLES OF BASES IN THE TWO CONJUGATIONS.

(The termination is italicised.)

First Conjugation.*Cert. Pres. Indef. Form. Neg. Base. Condl. Base.*

<i>to write</i>	<i>kaku</i>	<i>kaki</i>	<i>kaka</i>	<i>kake</i>
„ <i>sell</i>	<i>uru</i>	<i>uri</i>	<i>ura</i>	<i>ure</i>
„ <i>read</i>	<i>yomu</i>	<i>yomi</i>	<i>yoma</i>	<i>yome</i>

Second Conjugation.

<i>to lose</i>	<i>maker</i>	<i>make</i>	<i>make</i>	<i>makere</i>
„ <i>eat</i>	<i>taberu</i>	<i>tabe</i>	<i>tabe</i>	<i>tabere</i>
„ <i>see</i>	<i>miru</i>	<i>mi</i>	<i>mi</i>	<i>mi-re</i>
„ <i>fear</i>	<i>ojiru</i>	<i>oji</i>	<i>oji</i>	<i>ojire</i>

The student should note that the letter *r* is always a component of the terminations of the bases of the Second Conjugation, but it never appears in those of the First. Any verb, however, may have it in the *stem* (e.g. *uru*, *to sell*, above).

Before proceeding to demonstrate how the various Moods and Tenses are formed by agglutinating suffixes to the bases, it is advisable to append a few remarks with reference to the points of difference between the Moods and Tenses of Japanese and English verbs.

Tense.—In Japanese, inflection of the verb to indicate the *time* of the action or state denoted by the verb, is limited almost entirely to forms expressing present or past time, and this time as either certain, or merely probable. Among the verbal forms present time is not clearly distinguished from future time as it is with most European languages. Future actions and states are indicated either by using words in conjunction with the present tenses or by employing the Probable Present tense alone.

In Japanese, then, four tenses only are produced by inflection, and these are—

1. *The Certain Present*.*
2. *The Probable Present*.
3. *The Certain Past*.
4. *The Probable Past*.

Taking the verbs **Naosu**, *to mend*, and **Taberu**, *to eat*, as examples of the First and Second Conjugations respectively, the following forms exemplify the method of forming the above tenses by the agglutination of suffixes to the bases. The terminations are marked by a hyphen.

Certain Present (or Future).

naosu, *I mend, or shall mend.* **taberu**, *I eat, or shall eat.*

Probable Present (or Future).

naos-ō, *I probably mend, or shall probably mend.* **tabe-yo**, *I probably eat, or shall probably eat.*

Certain Past.

naoshi-ta, *I mended, or have mended.* **tabe-ta**, *I ate, or have eaten.*

Probable Past.

naoshi-taro, *I probably mended, or probably have mended.* **tabe-taro**, *I probably ate, or probably have eaten.*

N.B.—As observed previously, the Japanese verb ignores person and number, so that where the pronoun “I” is used in paradigms any other person would be equally appropriate; thus—

naosu = *I mend, thou mendest, he mends, she mends, we mend, etc.*

* It may here be stated that verbs are entered in Dictionaries and Vocabularies by the *Certain Present* form. In English the *Infinitive* is used for this purpose, but the latter form has no exact equivalent in Japanese.

Another time-inflection, peculiar to the language, is an indefinite tense form termed the "Frequentative" or "Alternative," form. Its primary function is to imply that the action is *occasional* or to denote the *alternation* or *opposition* of two different actions. The equivalent in English varies according to circumstances.

Frequentative Form.

naoshi-tari , <i>sometimes</i>	tabe-tari , <i>sometimes eating,</i>
<i>mending,</i>	<i>sometimes eats.</i>
<i>sometimes mends.</i>	

Mood.—The mode or manner of the assertion expressed by the verb is denoted by inflected forms intimating *simple declaration*, *contingency* or *doubt*, and *command*. Thus among Japanese verbs we have (1) Indicative, (2) Subjunctive, and (3) Imperative Mood forms.

The *Subjunctive Mood* consists virtually of two forms (a) the Conditional, and (b) the Concessive, according as the action or state expresses dependence, or involves concession.

INDICATIVE MOOD.

Present Tense.

naosu , <i>I mend.</i>	taberu , <i>I eat.</i>
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Past Tense.

naoshi-ta , <i>I mended.</i>	tabe-ta , <i>I ate.</i>
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SUBJUNCTIVE MOOD.

(a) Conditional.

Present Tense.

naose-ba , <i>if I mend.</i>	tabe-reba , <i>if I eat.</i>
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Past Tense.

naoshi-tara , <i>if I had mended.</i>	tabe-tara , <i>if I had eaten.</i>
--	---

(b) Concessive.

Present Tense.

naose-do , <i>though I mend.</i>	tabe-redo , <i>though I eat.</i>
---	---

Probable Present or Future.

<i>Pos.</i>	naos-ō,	<i>I probably mend, I shall probably mend.</i>
<i>Neg.</i>	naosa-nakarō,	} <i>I probably do not mend, I shall probably not mend.</i>
•	naosu-mai,	

Certain Past.

<i>Pos.</i>	naoshi-ta,	<i>I mended, I have mended.</i>
<i>Neg.</i>	naosa-nakatta,	} <i>I did not mend.</i>
	naosa-nanda,	

Probable Past.

<i>Pos.</i>	naoshi-tarō,	<i>I probably mended, I probably have mended.</i>
<i>Neg.</i>	naosa-nakattarō,	} <i>I probably did not mend.</i>
	naosa-nandarō,	

Frequentative Form.

<i>Pos.</i>	naoshi-tari,	<i>sometimes mending, at times mending.</i>
<i>Neg.</i>	naosa-nakattari,	} <i>sometimes not mending, at times not mending.</i>
	naosa-nandari,	

Desiderative Adjective.

<i>Pos.</i>	naoshi-tai,	<i>I want to mend.</i>
<i>Neg.</i>	naoshi-takunai,	<i>I do not want to mend.</i>

Gerund.

<i>Pos.</i>	naoshi-te,	<i>mending, having mended.</i>
<i>Neg.</i>	naosa-nakūte,	} <i>not mending, not having mended.</i>
	naosa-zu,	

SUBJUNCTIVE MOOD.

(a) Conditional.

Present Tense.

<i>Pos.</i>	naose-ba,	<i>if I mend.</i>
<i>Neg.</i>	naosa-nakereba, naosa-neba,	} <i>if I do not mend.</i>

Past Tense.

<i>Pos.</i>	naoshi-tara(ba),	<i>if I had mended.</i>
<i>Neg.</i>	naosa-nakattara(ba), naosa-nandara(ba),	} <i>if I had not mended.</i>

(b) Concessive.

Present.

<i>Pos.</i>	naose-do(mo),	<i>though I mend.</i>
<i>Neg.</i>	naosa-nakeredo(mo), naosa-nedo(mo),	} <i>though I do not mend.</i>

Past.

<i>Pos.</i>	naoshi-taredo(mo),	<i>though I have mended, though I mended.</i>
<i>Neg.</i>	naosa-nakattakeredo, naosa-nandaredo,	} <i>though I have not mended.</i>

IMPERATIVE MOOD.

<i>Pos.</i>	naose !	<i>mend !</i>
<i>Neg.</i>	naosu-na !	<i>do not mend !</i>

SECOND CONJUGATION—FIRST FORM.

Taberu, to eat.

<i>Indefinite Form</i> —tabe.	<i>Negative Base</i> —tabe.
<i>Certain Present</i> —taberu.	<i>Conditional Base</i> —tabere.

INDICATIVE MOOD.

Certain Present or Future.

<i>Pos.</i>	taberu,	<i>I eat, I shall eat.</i>
<i>Neg.</i>	tabe-nai,	} <i>I do not eat, I shall not eat.</i>
	tabe-n(ü),	

Probable Present or Future.

<i>Pos.</i>	tabe-yō,	<i>I probably eat, I shall probably eat.</i>
<i>Neg.</i>	tabe-nakarō,	} <i>I probably do not eat, I shall probably not eat.</i>
	tabe-mai,	

Certain Past.

<i>Pos.</i>	tabe-ta,	<i>I ate, I have eaten.</i>
<i>Neg.</i>	tabe-nakatta,	} <i>I did not eat.</i>
	tabe-nanda,	

Probable Past.

<i>Pos.</i>	tabe-tarō,	<i>I probably ate, I probably have eaten.</i>
<i>Neg.</i>	tabe-nakattarō,	} <i>I probably did not eat.</i>
	tabe-nandarō,	

Frequentative Form.

<i>Pos.</i>	tabe-tari,	<i>sometimes eating, at times eating.</i>
<i>Neg.</i>	tabe-nakattari,	} <i>sometimes not eating, at times not eating.</i>
	tabe-nandari,	

Desiderative Adjective.

<i>Pos.</i>	tabe-tai,	<i>I want to eat.</i>
<i>Neg.</i>	tabe-takunai,	<i>I do not want to eat.</i>

Gerund.

<i>Pos.</i>	tabe-te,	<i>eating, having eaten.</i>
<i>Neg.</i>	tabe-nakūte,	} <i>not eating, not having eaten.</i>
	tabe-zu,	

SUBJUNCTIVE MOOD.

(a) Conditional.

Present Tense.

<i>Pos.</i>	tabere-ba,	<i>if I eat.</i>
<i>Neg.</i>	tabe-nakereba, tabe-neba,	} <i>if I do not eat.</i>

Past Tense.

<i>Pos.</i>	tabe-tara(ba),	<i>if I had eaten.</i>
<i>Neg.</i>	tabe-nakattara(ba), tabe-nandara(ba),	} <i>if I had not eaten.</i>

(b) Concessive.

Present.

<i>Pos.</i>	tabere-do(mo),	<i>though I eat.</i>
<i>Neg.</i>	tabe-nakeredo(mo), tabe-nedo(mo),	} <i>though I do not eat.</i>

Past.

<i>Pos.</i>	tabe-taredo(mo),	<i>though I have eaten, though I ate.</i>
<i>Neg.</i>	tabe-nakattakeredo, tabe-nandaredo,	} <i>though I have not eaten.</i>

IMPERATIVE MOOD.

<i>Pos.</i>	tabe-ro !	<i>eat !</i>
<i>Neg.</i>	taberu-na !	<i>do not eat !</i>

SECOND CONJUGATION.—SECOND FORM.

Ojiru, to fear.

<i>Indefinite Form</i> —oji.	<i>Negative Base</i> —oji.
<i>Certain Present</i> —ojiru.	<i>Conditional Base</i> —ojire.

INDICATIVE MOOD.

Certain Present or Future.

<i>Pos.</i>	oji-ru,	<i>I fear, I shall fear.</i>
<i>Neg.</i>	oji-nai,	} <i>I do not fear, I shall not fear.</i>
	oji-n(ü),	

Probable Present or Future.

<i>Pos.</i>	oji-yō,	<i>I probably fear, I shall probably fear.</i>
<i>Neg.</i>	oji-nakarō,	} <i>I probably do not fear, I shall probably not fear.</i>
	oji-mai,	

Certain Past.

<i>Pos.</i>	oji-ta,	<i>I feared, I have feared.</i>
<i>Neg.</i>	oji-nakatta,	} <i>I did not fear.</i>
	oji-nanda,	

Probable Past.

<i>Pos.</i>	oji-tarō,	<i>I probably feared, I probably have feared.</i>
<i>Neg.</i>	oji-nakattarō,	} <i>I probably did not fear.</i>
	oji-nandarō,	

Frequentative Form.

<i>Pos.</i>	oji-tari,	<i>sometimes fearing, at times fearing.</i>
<i>Neg.</i>	oji-nakattari,	} <i>sometimes not fearing, at times not fearing.</i>
	oji-nandari,	

Desiderative Adjective.

<i>Pos.</i>	oji-tai,	<i>I want to fear.</i>
<i>Neg.</i>	oji-takunai,	<i>I do not want to fear.</i>

Gerund.

<i>Pos.</i>	oji-te,	<i>fearing, having feared.</i>
<i>Neg.</i>	oji-nakūte,	} <i>not fearing, not having feared.</i>
	oji-zu,	

SUBJUNCTIVE MOOD.

(a) Conditional.

Present Tense.

<i>Pos.</i>	ojire-ba,	<i>if I fear.</i>
<i>Neg.</i>	oji-nakereba, oji-neba,	} <i>if I do not fear.</i>

Past Tense.

<i>Pos.</i>	oji-tara(ba),	<i>if I had feared.</i>
<i>Neg.</i>	oji-nakattara(ba), oji-nandara(ba),	} <i>if I had not feared.</i>

(b) Concessive.

Present.

<i>Pos.</i>	ojire-do(mo),	<i>though I fear.</i>
<i>Neg.</i>	oji-nakeredo(mo), oji-nedo(mo),	} <i>though I do not fear.</i>

Past.

<i>Pos.</i>	oji-taredo(mo),	<i>though I have feared, though I feared.</i>
<i>Neg.</i>	oji-nakattakeredo, oji-nandaredo,	} <i>though I have not feared.</i>

IMPERATIVE MOOD.

<i>Pos.</i>	oji-ro !	<i>fear !</i>
<i>Neg.</i>	ojiru-na !	<i>do not fear !</i>

NOTE.—The student should bear in mind that, as observed before, the two forms of the Second Conjugation are distinguished from each other only by the letters *c* and *i* of the bases. A comparison of the two forms will show that the terminations are identical, so that when the first form has been memorised the second one can be at once formed.

Orthographical Modifications of the Stem.—It will be observed on reference to the preceding paradigms of the regular verbs, that the terminations are in most cases simply added to the bases without any changes taking place, but the Stems of all verbs of the First Conjugation undergo various orthographical modifications, chiefly euphonic, during conjugation, these changes occurring for the most part in the Gerund, in the Past Tenses, and in the Frequentative Form. The nature of these modifications is dependent in every case upon the final letter of the Stem, and they will be readily understood from a careful examination of the numerous exemplifications appearing in the following series—

(a) *Stems ending in a vowel*—

	Warau, <i>to laugh.</i>	Iu, <i>to say.</i>	Omou, <i>to think.</i>
<i>Indef. Form</i>	warai	ii	omoi
<i>Neg. Base</i>	warawa	iwa	omowa
<i>Gerund</i>	waratte	itte	omotte
<i>Cert. Past</i>	waratta	itta	omotta
<i>Condl. Past</i>	warattara	ittara	omottara
<i>Freq. Form</i>	warattari	ittari	omottari

Here the consonantal element *t* of the suffixes is doubled.

With regard to the *w* in the negative base of verbs ending in a vowel stem (*warawa*, *iwa*, *omowa*), formerly the stem of all these verbs terminated with an *f*: as, *Present*, *warafu*; *Indefinite Form*, *warafi*; *Conditional Base*, *warafe*; *Negative Base*, *warafa*; but in accordance with a rule governing the entire vocabulary of the modern language, the *f* has been left out before *u*, *i*, and *e*, and has been changed into *w* before *a*, thus producing *warau*, *warai*, *warae*, *warawa*.

(b) *Stems ending in s—*

	Nasu, <i>to do.</i>	Naosu, <i>to mend.</i>	Orosu, <i>to lower.</i>
<i>Indef. Form.</i>	nashi	naoshi	oroshi
<i>Neg. Base.</i>	nasa	naosa	orosa
<i>Gerund</i>	nashite	naoshite	oroshite
<i>Cert. Past</i>	nashita	naoshita	oroshita
<i>Cond. Past</i>	nashitara	naoshitara	oroshitara
<i>Freq. Form</i>	nashitari	naoshitari	oroshitari

Here the change of *s* into *sh* in the Indefinite Form is caused by the inability of the Japanese to pronounce *s* before *i*.

(c) *Stems ending in t—*

	Motsu, <i>to hold.</i>	Katsu, <i>to win.</i>	Butsu, <i>to beat.</i>
<i>Indef. Form</i>	mochi	kachi	buchi
<i>Neg. Base</i>	mota	kata	buta
<i>Gerund</i>	motte	katte	butte
<i>Cert. Past</i>	motta	katta	butta
<i>Cond. Pres.</i>	mottara	kattara	buttara
<i>Freq. Form</i>	mottari	kattari	buttari

Here the change of *t* into *ch* is caused by the inability of the Japanese to pronounce *t* before *i* or *u*.

(d) *Stems ending in b or m—*

	Tobu, <i>to fly.</i>	Manabu, <i>to study.</i>	Yomu, <i>to read.</i>	Amu, <i>to weave.</i>
<i>Indef. Form</i>	tobi	manabi	yomi	ami
<i>Neg. Base</i>	toba	manaba	yoma	ama
<i>Gerund</i>	tonde	manande	yonde	ande

<i>Cert. Past</i>	tonda	mananda	yonda	anda
<i>Condl. Past</i>	tondara	manandara	yondara	andara
<i>Freq. Form</i>	tondari	manandari	yondari	andari

Here, before the suffixes, the *b* and *m* are changed into *n*, and the *t* of the suffixes becomes *d*.

(c) *Stems ending in k—*

	Kiku, <i>to hear.</i>	Kaku, <i>to write.</i>	Nozoku, <i>to peer.</i>
<i>Indef. Form</i>	kiki	kaki	nozoki
<i>Neg. Base</i>	kika	kaka	nozoka
<i>Gerund</i>	kiite	kaite	nozoite
<i>Cert. Past</i>	kiita	kaita	nozoita
<i>Condl. Past</i>	kiitara	kaitara	nozoitara
<i>Freq. Form</i>	kiitari	kaitari	nozoitar

Here *k* is dropped before the terminations.

Exception.—**Iku**, *to go* (Indefinite Form, **iki**), forms its Gerund as **itte** (not *iite*), its past tenses as **itta**, etc. and its Frequentative Form as **ittari**.

(f) *Stems ending in g—*

	Hegu, <i>to peel off.</i>	Kagu, <i>to smell.</i>	Tsugu, <i>to join.</i>
<i>Indef. Form</i>	hegi	kagi	tsugi
<i>Neg. Base</i>	hega	kaga	tsuga
<i>Gerund</i>	heide	kaide	tsuide
<i>Cert. Past</i>	heida	kaida	tsuida
<i>Condl. Past</i>	heidara	kaidara	tsuidara
<i>Freq. Form</i>	heidari	kaidari	tsuidari

Here *g* is dropped and the *t* of the suffixes is changed to *d*.

(g) *Stems ending in r*:—

	Aru, <i>to be.</i>	Shiru, <i>to know.</i>	Noboru, <i>to climb.</i>
<i>Indef. Form</i>	ari	shiri	nobori
<i>Neg. Base</i>	ara	shira	nobora
<i>Gerund</i>	atte	shitte	nobotta
<i>Cert. Past</i>	atta	shitta	nobotta
<i>Cond. Past</i>	attara	shittara	nobottara
<i>Freq. Form</i>	attari	shittari	nobottari

Here *r* is dropped, and the *t* of the suffixes is doubled.

The student cannot have failed to observe that the foregoing letter-changes cause ambiguity in verbs whose stems end in *b* and *m*, and also those ending in a *vowel*, in *r* and in *t*. Thus the context alone shows whether **yonda** is to be treated as the Certain Past of **yobu**, *to call*, or of **yomu**, *to read*; whether **utte** is the Gerund of **utsu**, *to strike*, or of **uru**, *to sell*; whether **nattara** is the Conditional Past of **naru**, *to become*, or of **nau**, *to twist*; and similarly in other instances.

FORMATION OF THE BASES, MOODS, AND TENSES.

INDEFINITE FORM.—Affix **i** to the stem for the First Conjugation, and **e** or **i** for the Second.

CERTAIN PRESENT OR FUTURE.—(*Positive*): Affix **u** to the stem for the First Conjugation, and **eru** or **iru** for the Second. (*Negative*): (a) Affix **nai** to the Negative Base; (b) affix **nū** to the Negative Base.

NEGATIVE BASE.—For the First Conjugation affix **a** to the stem. The Negative Base of the Second Conjugation is identical with the Indefinite Form.

CONDITIONAL BASE.—Affix **e** to the stem for the First Conjugation, and **ere** or **ire** for the Second.

PROBABLE PRESENT OR FUTURE.—(*Positive*) For the First Conjugation affix **u** to the Negative Base, producing the

diphthong **au**, which must then be contracted to **ō**; for the Second Conjugation affix **yō** to the Negative Base. (*Negative*): (a) Affix **nakarō** to the Negative Base; (b) affix **mai** to the Certain Present for the First Conjugation, and affix it to the Negative Base for the Second.

CERTAIN PAST.—(*Positive*): Affix **ta** to the Indefinite Form, noting the phonetic modifications in the First Conjugation (p. 65 *et seq.*). (*Negative*): (a) Affix **nakatta** to the Negative Base; (b) affix **nanda** to the Negative Base.

PROBABLE PAST.—(*Positive*): Affix **tarō** to the Indefinite Form, noting the modifications in the First Conjugation (p. 65 *et seq.*). *Tarō* represents *te arō*, literally, “probably shall be having finished.” (*Negative*): (a) Affix **nakattarō** to the Negative Base; (b) affix **nandarō** to the Negative Base. *Nandarō* is deduced from the Negative Certain Past on the model of the same tense of the Positive.

FREQUENTATIVE FORM.—(*Positive*): Affix **tari** to the Indefinite Form, noting the modifications in the First Conjugation (p. 65 *et seq.*). *Tari* represents *te ari*, so that its original signification is identical with that of the Past Indicative. (*Negative*): (a) Affix **nakattari** to the Negative Base; (b) affix **nandari** to the Negative Base. *Nandari* is deduced from the Negative Certain Past on the model of the same tense of the Positive.

DESIDERATIVE ADJECTIVE.—(*Positive*): Affix **tai** to the Indefinite Form. *Tai* is an adjective originally identical with *itai*, “painful,” and may be conjugated like other adjectives in accordance with the paradigms on pages 120, 121, and 123. (*Negative*): Affix **takunai** to the Indefinite Form.

GERUND.—(*Positive*): Affix **te** to the Indefinite Form, noting the modifications in the First Conjugation (p. 65 *et seq.*). *Te* is supposed to be a part of the verb *hateru*, “to finish,” so that *naoshite* means, literally, “having finished mending,” or “finishing mending.” (*Negative*): (a) Affix

nakûte to the Negative Base; (*b*) affix **zu** to the Negative Base. This form often takes the postposition *ni* after it, without, however, altering its signification.

CONDITIONAL PRESENT.—(*Positive*): Affix **ba** to the Conditional Base. *Ba* is really *wa* under an irregularly nigored form. (*Negative*): (*a*) Affix **nakereba** to the Negative Base; (*b*) affix **neba** to the Negative Base.

CONDITIONAL PAST.—(*Positive*): Affix **taraba** to the Indefinite Form, noting the modifications in the First Conjugation (p. 65 *et seq.*). *Taraba* represents *te araba*, literally, “if am having finished,” *araba* being a classical form—the “Hypothetical Mood”—of *aru*, “to be” (see pp. 87 *et seq.*). (*Negative*): (*a*) Affix **nakattaraba** to the Negative Base; (*b*) affix **nandaraba** to the Negative Base.

CONCESSIVE PRESENT.—(*Positive*): Affix **domo** to the Conditional Base. *Do* is the postposition *to* with the nigori, and *mo* is also a postposition. (*Negative*): (*a*) Affix **nakeredomo** to the Negative Base; (*b*) affix **nedomo** to the Negative Base.

CONCESSIVE PAST.—(*Positive*): Affix **taredomo** to the Indefinite Form, noting the modifications in the First Conjugation (p. 65 *et seq.*). *Taredomo* represents *te aredomo*, literally, “though am having finished.” *Aredomo*, the Concessive Present of *aru*, “to be,” is a compound of the Conditional Base *are*, with the postpositions *to* and *mo*. (*Negative*): (*a*) Affix **nakattakeredo** to the Negative Base; (*b*) Affix **nandaredo** to the Negative Base.

IMPERATIVE.—(*Positive*): In the First Conjugation this is the same as the Conditional Base, and in the Second it is produced by affixing **ro** to the Indefinite Form. *Ro* is probably a corruption of *yo*, which is an ejaculation somewhat similar to the English “oh!” In addressing one another the members of a household often use a form obtained by affixing **na** to the Indefinite Form, as *shina!* “do!”; *yobi-na!* “call!” (*Negative*): Affix **na** to the Certain Present.

IRREGULAR VERBS.

Japanese verbs present very few irregularities in comparison with those of most European languages, and in the small number of those which deviate from the general scheme of conjugation the irregularity is but slight.

The three irregular verbs in most common use are **kuru**, *to come*; **suru**, *to do*; and **masu**, *to be*. Used as auxiliaries with other verbs *kuru* and *suru* have an extended application in expanding and describing the actions expressed by the principal verb, and the same two verbs serve also to afford verbal meanings to nouns, etc.

The use of *masu* as a separate word has now become obsolete, and it is only employed in combination with other verbs to form an honorific conjugation which is in constant use to express politeness, respect, or reverence.

The following are the paradigms of these irregular verbs, and instead of exhibiting *masu* alone, it is shown combined with the verb **naosu**, *to mend*, but it should be observed that the respectful form for nearly every other verb can be deduced by substituting the *Indefinite Form* of such verb for *naoshi*- in the paradigm:—

THE IRREGULAR VERB **Kuru**, *to come*.*Indefinite Form*—**ki**.*Negative Base*—**ko**.*Certain Present*—**kuru**.*Conditional Base*—**kure**.

INDICATIVE MOOD.

Certain, Present, or Future.

Pos. **kuru**,*I come, I shall come.**Neg.* **ko-nai**,*\ *I do not come, I shall not**(or)* **ko-n(ū)**†/ *come.*

* † See footnotes, p. 58.

Probable Present or Future.

<i>Pos.</i>	ko-yō,	<i>I probably come, I shall probably come.</i>
<i>Neg.</i>	ko-nakarō, ki-mai,	<i>I probably do not come, I shall probably not come.</i>

Certain Past.

<i>Pos.</i>	ki-ta,	<i>I came, I have come.</i>
<i>Neg.</i>	ko-nakatta, ko-nanda,	<i>I did not come.</i>

Probable Past.

<i>Pos.</i>	ki-tarō,	<i>I probably came, I probably have come.</i>
<i>Neg.</i>	ko-nakattarō, ko-nandarō,	<i>I probably did not come.</i>

Frequentative Form.

<i>Pos.</i>	ki-tari,	<i>sometimes coming, at times coming.</i>
<i>Neg.</i>	ko-nakattari, ko-nandari,	<i>sometimes not coming.</i>

Desiderative Adjective.

<i>Pos.</i>	ki-tai,	<i>I want to come.</i>
<i>Neg.</i>	ki-takunai,	<i>I do not want to come.</i>

Gerund.

<i>Pos.</i>	ki-te,	<i>coming, having come.</i>
<i>Neg.</i>	ko-nakūte, ko-zu	<i>not coming, not having come.</i>

SUBJUNCTIVE MOOD.

(a) Conditional.

Present Tense.

<i>Pos.</i>	kure-ba,	<i>if I come.</i>
<i>Neg.</i>	ko-nakereba,	} <i>if I do not come.</i>
	ko-neba,	

Past Tense.

<i>Pos.</i>	ki-tara(ba),	<i>if I had come.</i>
<i>Neg.</i>	ko-nakattara(ba),	} <i>if I had not come.</i>
	ko-nandara(ba),	

(b) Concessive.

Present.

<i>Pos.</i>	kure-do(mo),	<i>though I come.</i>
<i>Neg.</i>	ko-nakeredo(mo),	} <i>though I do not come.</i>
	ko-nedo(mo),	

Past.

<i>Pos.</i>	ki-taredo(mo),	<i>though I came.</i>
<i>Neg.</i>	ko nakattakeredo,	} <i>though I have not come.</i>
	ko-nandaredo,	

IMPERATIVE MOOD.

<i>Pos.</i>	koi !	<i>come !</i>
<i>Neg.</i>	kuru-na !	<i>do not come !</i>

THE IRREGULAR VERB **Suru**, *to do*.

<i>Indefinite Form</i> — shi.	<i>Negative Base</i> — se.
<i>Certain Present</i> — suru.	<i>Conditional Base</i> — sure.

INDICATIVE MOOD.

Certain Present or Future.

<i>Pos.</i>	suru,	<i>I do, I shall do.</i>
<i>Neg.</i>	shi-nai,* se-n(ū),†	} <i>I do not do, I shall not do.</i>

Probable Present or Future.

<i>Pos.</i>	shi-yō,	<i>I probably do, I shall probably do.</i>
<i>Neg.</i>	shi-nakarō, se-mai,	} <i>I probably do not do, I probably shall not do.</i>

Certain Past.

<i>Pos.</i>	shi-ta,	<i>I did, I have done.</i>
<i>Neg.</i>	shi-nakatta, se-nanda,	} <i>I did not do.</i>

Probable Past.

<i>Pos.</i>	shi-tarō,	<i>I probably did, I probably have done.</i>
<i>Neg.</i>	shi-nakattarō, se-nandarō,	} <i>I probably did not do.</i>

Frequentative Form.

<i>Pos.</i>	shi-tari,	<i>sometimes doing, at times doing.</i>
<i>Neg.</i>	shi-nakattari, se-nandari,	} <i>sometimes not doing, at times not doing.</i>

Desiderative Adjective.

<i>Pos.</i>	shi-tai,	<i>I want to do.</i>
<i>Neg.</i>	shi-takunai,	<i>I do not want to do.</i>

Gerund.

<i>Pos.</i>	shi-te,	<i>doing, having done.</i>
<i>Neg.</i>	shi-nakūte, se-zu,	} <i>not doing, not having done.</i>

*† See footnotes, p. 58.

SUBJUNCTIVE MOOD.

(a) Conditional.

Present Tense.

<i>Pos.</i>	sure-ba,	<i>if I do.</i>
<i>Neg.</i>	shi-nakereba, se-neba,	} <i>if I do not do.</i>

Past Tense.

<i>Pos.</i>	shi-tara(ba),	<i>if I had done.</i>
<i>Neg.</i>	shi-nakattara(ba), se-nandara(ba),	} <i>if I had not done.</i>

(b) Concessive.

Present.

<i>Pos.</i>	sure-do(mo),	<i>though I do.</i>
<i>Neg.</i>	shi-nakeredo(mo), se-nedo(mo),	} <i>though I do not do.</i>

Past.

<i>Pos.</i>	shi-taredo(mo),	<i>though I have done, though I did.</i>
<i>Neg.</i>	shi-nakattakeredo, se-nandaredo,	} <i>though I have not done.</i>

IMPERATIVE MOOD.

<i>Pos.</i>	shi-ro !	<i>do !</i>
<i>Neg.</i>	suru-na !	<i>do not !</i>

THE IRREGULAR POLITE SUFFIX **Masū**.

(Exemplified in the Conjugation of the Verb **Naoshimasū**.
to deign to mend.)

<i>Indefinite Form</i> —mashi.	<i>Negative Base</i> —mase.
<i>Certain Present</i> —masū, or masuru.	<i>Conditional Base</i> —masure.

INDICATIVE MOOD.

Certain Present or Future.

<i>Pos.</i>	<i>naoshi-masū</i>	} <i>you deign to mend, you will</i>
	<i>naoshi-masuru,</i>	
<i>Neg.</i>	<i>naoshi-masen(ū),</i>	<i>you do not deign to mend,</i>
		<i>you will not deign to mend.</i>

Probable Present or Future.

<i>Pos.</i>	<i>naoshi-mashō,</i>	<i>you probably deign to mend,</i>
		<i>you probably will deign to</i>
		<i>mend.</i>
<i>Neg.</i>	<i>naoshi-masūmai,</i>	<i>you probably do not deign to</i>
		<i>mend, you probably will</i>
		<i>not deign to mend.</i>

Certain Past.

<i>Pos.</i>	<i>naoshi mashita,</i>	<i>you deigned to mend.</i>
<i>Neg.</i>	<i>naoshi-masen deshita,</i>	<i>you did not deign to mend.</i>

Probable Past.

<i>Pos.</i>	<i>naoshi-mashitarō,</i>	<i>you probably deigned to</i>
		<i>mend.</i>
<i>Neg.</i>	<i>naoshi masen deshitarō,</i>	<i>you probably did not deign</i>
		<i>to mend.</i>

Frequentative Form.

<i>Pos.</i>	<i>naoshi-mashitari,</i>	<i>sometimes deigning to mend.</i>
<i>Neg.</i>	<i>naoshi-masenakattari,</i>	<i>sometimes not deigning to</i>
		<i>mend.</i>

Desiderative Adjective.

(wanting)

Gerund.

<i>Pos.</i>	<i>naoshi-mashite,</i>	<i>deigning to mend, having</i>
		<i>deigned to mend.</i>
<i>Neg.</i>	<i>naoshi-masezu,</i>	} <i>not deigning to mend, not</i>
	<i>naoshi-masen de,</i>	
		<i>having deigned to mend.</i>

SUBJUNCTIVE MOOD.

(a) Conditional.

Present Tense.

<i>Pos.</i>	naoshi-masureba,	<i>if you deign to mend.</i>
<i>Neg.</i>	naoshi-masen(a)kereba,	<i>if you do not deign to mend.</i>

Past Tense.

<i>Pos.</i>	naoshi-mashitara(ba),	<i>if you had deigned to mend.</i>
<i>Neg.</i>	naoshi-masen(a)kattara- (ba),	<i>if you had not deigned to mend.</i>

(b) Concessive.

Present.

<i>Pos.</i>	naoshi-masuredo(mo),	<i>though you deign to mend.</i>
<i>Neg.</i>	naoshi-masen(a)keredo- (mo)	<i>though you do not deign to mend.</i>

Past.

<i>Pos.</i>	naoshi-mashitaredo- (mo),	<i>though you deigned to mend.</i>
<i>Neg.</i>	(wanting).	

IMPERATIVE MOOD.

<i>Pos.</i>	naoshi-mashi ! naoshi-mase !	} <i>deign to mend !</i>
<i>Neg.</i>	naoshi-masūna ! naoshi-masuru-na !	

Other slightly irregular verbs are the following:—

Aru (First Conjugation), *to be*: The Negative Voice of this verb is not in use, the negative adjective *nai* (see p. 122) being employed in lieu thereof. The Improbable Present or Future, **arumai** only is found, employed with **nakarō**.

The Desiderative Adjective also is wanting. When the postposition *de* precedes *aru* the final syllable is discarded, and the combination becomes *de* instead of *daru*.

Gozaru, *to be*. With many speakers the *r* in the final syllable of this verb is rejected when *masū* is affixed : thus, *gozaimasū* for *gozarimasū*. This also takes place in the polite verbs **irassharu**, *to go, to come* ; **nasaru**, *to deign to do* ; **kudasaru**, *to condescend* ; and **ossharu**, *to deign to say*, and the resulting forms—*irasshai*, *nasai*, *kudasai*, and *osshai*—are also used as Imperatives ; *osshaimashū* is, however, much more frequent than *osshai*.

Besides the elimination of the *r* in *gozaimasū*, in familiar intercourse several other of the letters in the body of the word are frequently dropped, so that it becomes in the mouths of many speakers *gozasū*, *gasū*, or *gesū*, and when *gozaimasū* is preceded by *de* the combination **de gozaimasū** is often contracted to *desū* ; **de gozaimashita** to *deshita*, etc.

Shinuru, *to die*. This verb partakes of the nature of both the First Conjugation and of the Second. Throughout the greater part of its conjugation it is treated as if it belonged to the First Conjugation and had the form *shinu* (stem, *shin*). The termination *ru*, however, causes its Certain Present *shinuru*, and its Negative Imperative *shinuru-na* to be irregular.

USES OF THE BASES, MOODS, AND TENSES.

(The three regular verbs *naosu*, *taberu*, and *ojiru* given in the paradigms on p. 58, et seq., are used in illustration.)

THE INDEFINITE FORM, *naoshi* ; *tabe* ; *oji*.—As will have been observed in the paradigms, this base is used more extensively than any of the others to support verbal inflections. It is also constantly employed without any modification to produce nouns ; thus—

warai, <i>laughter</i> ,	(from) warau, <i>to laugh</i> .
yorokobi, <i>happiness</i> ,	„ yorokobu, <i>to be happy</i> .
hori, <i>moot, canal</i> ,	„ horu, <i>to dig</i> .
nokori, <i>remainder</i> ,	„ nokoru, <i>to remain over</i> .
akinai, <i>commerce</i> ,	„ akinau, <i>to trade</i> .
hikari, <i>lustre</i> ,	„ hikaru, <i>to shine</i> .

The Indefinite Form is also used to form compounds with nouns, adjectives, and other verbs ; as—

te-nngui, *a towel* ; from te, *hand*, and nuguu, *to wipe*.
 kimono, *clothes* ; from kiru, *to wear*, and mono, *thing*.
 wakari-nikui, *difficult (to comprehend)* ; from wakaru, *to understand*, and nikui, *distasteful*.
 kiru-korosu, *to cut to death* ; from kiru, *to cut*, and korosu, *to kill*.
 shi-ageru, *to finish* ; from suru, *to do*, and ageru, *to raise*.

The negative forms of the verbs **suru**, or **itasu**, *to do*, preceded by the Indefinite Form of other verbs with the postposition *wa* or *mo* following, are used for Negative tenses, the forms thus obtained being more emphatic than the corresponding simple tenses. In such cases *wa* is usually pronounced *ya* in familiar conversation ; thus—

Ari wa shimasen (<i>familiar</i>),	} <i>There is none (at all).</i>
Ari ya shinai (<i>polite</i>),	
Kamai ya shinai,	} <i>I don't care.</i>
<i>care do-not</i>	
Mō ki ya itashimasen,	} <i>I know he will not come</i>
<i>again coming will-not-do</i>	
	} <i>again.</i>

A most important rule exists in the classical language, governing the use of the Indefinite Form, and it is also

uncertainty by the use of some such word as "perhaps," and says, "Perhaps I shall read the book."

Similarly, if my servant desires to let me know that some one is reading a newspaper in another room, as the act of reading is proceeding while she is speaking, she says, "He is reading the newspaper;" but if not quite sure whether the man is reading or not, she says, "Perhaps he is reading the newspaper."

Now in Japanese, things are different. The verb has one form serving to fulfil the purpose of indicating any *certain* act or condition be it present, habitual, or future, and another form to indicate any probable act or condition, whether present or future, and thus it is the *certainly* or *uncertainty* that is considered instead of the *time*. However, since acts and conditions belonging to the present are necessarily more certain than those of the future, the form implying probability is used in most cases for future time, whilst the form which denotes certainty is used for present time. Thus, adverting to the sentences just given— "He is reading the newspaper," and "I shall read the book,"— the verbs in both sentences are translated by the Certain Present or Future, whilst in "Perhaps he is," etc., and "Perhaps I shall," etc., both verbs are rendered by the Probable Present or Future.

From the foregoing remarks it will be readily understood that when a Japanese says "Miōnichi mairimashō," he is not giving a decided promise to come to-morrow, he says merely "I shall very likely come to-morrow." If he intended to promise faithfully he would say, "Miōnichi mairimasū."

Examples.

Hiogo ni honya	aru ka,	} <i>Are there any booksellers in</i> <i>Hiogo?</i>
<i>book-shops</i>		
Arimasu to mo,		<i>Certainly there are.</i>

Arimashō,	<i>I believe there are.</i>
Gozarimasūmai,	<i>I believe not.</i>
Kimasu ka (<i>certainty</i>),	<i>Will he come?</i>
Kimashō ka (<i>probability</i>),	<i>Will he come (do you think)?</i>
	<i>Is he likely to come?</i>
Kimasūmai,	<i>I do not think he will come.</i>
Kimashō,	<i>He will probably come.</i>
Ame ga furimasu, <i>rain falls</i>	} <i>It rains, it is raining (or)</i> <i>it will certainly rain.</i>
Ame ga furimashō,	
	<i>It will probably rain.</i>
Dare ka, soto de matsu, <i>somebody outside waits</i>	} <i>Somebody is waiting outside.</i>
Mushi ga taisō oru, <i>insects many abide</i>	
Miōnichi sono hako wo <i>to-morrow box</i>	} <i>I shall probably buy that</i> <i>box to-morrow.</i>
kaimashō, <i>will-buy</i>	
Shiranu,	
	<i>I don't know.</i>

The dominating idea inherent in the Probable Present or Future being one of uncertainty, with an inclination towards probability, it is frequently employed to translate such conjectural assertions as those in which “may” or “must” appears in English as—

Koyo mo shirenū, <i>will-come even cannot-know</i>	} <i>He may come for anything</i> <i>I know.</i>
Sayō de gozaimashō, ga . . . <i>thus probably-is but</i>	
	} <i>It must be so, yet . . .</i>

It should be carefully borne in mind that where the English “must” implies *obligation*, the above idiom cannot be employed. In this case, “must” is expressed by a double negative; as—

Ikaneba naranu	}	<i>It won't do not to go, i.e.</i>
<i>if-not-go will-not-be</i>		<i>I must go.</i>

N.B.—It is sometimes permissible for *naranu* to be understood, as *Ikaneba*, “I must go.”

CERTAIN PAST: (Positive) *naoshita; tabe-ta; oji-ta*;
 (Negative) *naosa-nakatta, naosa-nanda; tabe-nakatta, tabe-nanda, oji-nakatta, oji-nanda*, and **PROBABLE PAST:**
 (Positive) *naoshi-tarō; tabe-tarō; oji-tarō*; (Negative)
naosa-nakattarō, naosa-nandarō; tabe-nakattarō, tabe-nandarō; oji-nakattarō, oji-nandarō.

The difference between the Certain Past and the Probable Past is precisely similar to that between the Certain Present and the Probable Present (see p. 80).

Note that *Hiogo ye itta* signifies both “He went to Hiogo,” and “He has gone to Hiogo.” When it is necessary to intimate distinctly the Perfect signification, the Gerund with *oro* or *iru* must be used, as **Hiogo ye itte oru (itte iru or itteru)**, *He has gone to Hiogo* (literally, *Having gone to Hiogo, he remains*).

The student should also carefully note the difference between *itta kara* and *itte kara*. The former signifies “because he has gone,” whereas *itte kara* means “after he has gone.” The only difference between the two phrases is the use of the Past Tense in *a* to convey the sense of “because,” and of the Gerund in *e* when “after” is meant.

Certain anomalous uses of the Past Tense are apt to embarrass the beginner. Thus it is sometimes heard where the Present is preferred in English, as **Wakarimashita**, *I have understood, i.e. I understand*; **O naka ga sukimashita**, *I am hungry* (literally, *inside has become empty*).

The Certain Past (and Certain Present) construed with the **koto**, *action, thing, fact*, is somewhat equivalent to our Infinitive, a mood for which Japanese has no exact

counterpart, thus **miru koto**, *to see* (in general); **mita koto**, *to have seen*.

Examples.

Kita ka,	<i>Has he come?</i>
Kimashitaro ka,	<i>Do you think he has come?</i>
Kio kita,	<i>He came to-day.</i>
Doko ye itte kita,	} <i>Where has he been?</i>
<i>where having-gone has-come</i>	
Ikimasenanda,	<i>I did not go.</i>
Mae ni mo itta tōri,	} <i>As I said before.</i>
<i>before in also said way</i>	
Taigai wakarimashita,	} <i>I understand most of it.</i>
<i>mostly have-understood</i>	
O-warai shimashita,	} <i>We laughed heartily</i>
<i>great-laughing (we) did</i>	
Dare ni kiita,	} <i>From whom have you</i>
<i>whom from have-heard</i>	
Amari mita koto ga	} <i>I have scarcely ever seen</i>
<i>too-much have-seen fact</i>	
gozaimasen,	
<i>is-not</i>	<i>any.</i>
Sazo go taikutsū de	} <i>You must have found</i>
<i>surely tedious</i>	
gozaimashitaro,	
<i>will-have-been</i>	<i>the time long.</i>

FREQUENTATIVE FORM : (Positive) *naoshi-tari* ; *tabe-tari* ; *oji-tari* ; (Negative) *naosa-nakattari*, *naosa-nandari* ; *tabe-nakattari*, *tabe-nandari* ; *oji-nakattari*, *oji-nandari*.

The dominating idea of this form is to denote occasional action, or alternation of action. It is commonly used with

an accompanying word having the same inflection, the second one being generally followed by **suru**, *to do*.

Examples.

Kitari	konakattari	shimasu,	} Sometimes he comes, and sometimes he does not.
<i>sometimes-coming sometimes-not-coming does</i>			

Kono yuki ga	futtari	yandari	} I do not like this weather, when it is alternately snowing and being fine.
<i>this snow</i>	<i>falling</i>	<i>stopping</i>	
suru tenki,			
<i>do weather</i>			

DESIDERATIVE ADJECTIVE : (Positive) *naoshi-tai* ; *tabe-tai* ; *aji-tai* : (Negative) *naoshi-takunai* ; *tabe-takunai* ; *aji-takunai*.

This is deduced from the verb by affixing to the Indefinite Form the termination *tai*, which means “desirous” or “desirable,” the form thus compounded being employed where such ^{as} *expressions* as “want,” “wish,” or “desire” appear in English ; as —

Sono mono wo mitai,	} I wish to see that.
<i>that thing wish-to-see</i>	

Mitai mono,	} A thing I desire to
<i>desire-to-see thing</i>	

Ikitaku-nai,	I do not wish to go.
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O hanashi wo (or ga) shītai,	} I have been wishing to
<i>talk wish-to-do</i>	
to omotte imasu,	
<i>thinking remain</i>	} talk to you.

Either of the postpositions *ga* or *wo* may precede the Desiderative, as exemplified in the last sentence.

THE GERUND : (Positive) *naoshi-te* ; *tabe-tai* ; *aji-te* : (Negative) *naosa-nakūte*, *naosa-zu* ; *tabe-nakūte*, *tabe-zu* ; *aji-nakūte*, *aji-zu*.

The following sentences show the ordinary uses of the Gerund.

Furuki wo tazunete, atarashiki	} <i>New things are learned by studying the old (Proverb).</i>
<i>old enquiring new</i>	
wo shiru, <i>know</i>	

Kondate wo misete kudasai,	} <i>Please show me the menu.</i>
<i>menu showing condescend</i>	

Ame ga futte kimashita,	} <i>It has begun to rain.</i>
<i>rain falling has-come</i>	

Chiri tsumotte yama to naru,	} <i>Piled-up dust becomes a mountain (Proverb).</i>
<i>dust heaping mountain becomes</i>	

Doko ye itte kita ?	} <i>Where has he been to ?</i>
<i>where having-gone has-come</i>	

Motte kite agemashō,	} <i>I will bring it for you.</i>
<i>having-taken having-come will-offer</i>	

Shio wa irezu to yoroshin,	} <i>You need not put in the salt.</i>
<i>salt not-putting-in good</i>	
gozaimashū,	

The Gerund very frequently appears in sentences where the word "so" is employed in English ; as —

Te ga hiete tamaranai,	} <i>My hands are so cold I cannot bear.</i>
<i>hands being-cold cannot-bear</i>	

Construed with *miru*, *to see*, the Gerund denotes that an action is to be performed, but without the exercise of much exertion as it were ; thus—

Muzukashiku nakareba, yatte	} <i>I will have a try at it if it is not difficult.</i>
<i>difficult if-not-be sending</i>	
minuashō, <i>will see</i>	

Kiite miru ga ii,	} <i>You might just enquire about it.</i>
<i>asking to-see is-good</i>	

Menjō wo katte okimashita, } *I have got my pass-
passport having-bought have-put } port all right.*
Kangaete oite kudasai, } *Kindly consider the matter
reflecting putting condescend } very carefully.*
Kotowatte okimashita, } *I refused.*

It will be observed that the Hypothetical Present is deduced from the Negative Base by adding *ba*. In the modern Colloquial the distinction between hypothetical and conditional is gradually dying out, and to convey the idea of “when,” a periphrasis with the word **toki**, *time*, or with the postposition *to*, is usually employed ; thus—

So mōshimasu to	sugu	}	<i>When I said so, I at once got scolded.</i>
<i>so said</i>	<i>when at-once</i>		
ni shikare mashita,			
<i>got-scolded</i>			
Kuru toki,			<i>When he comes.</i>

The Present Tense of the ancient Conditional and the Past of the Hypothetical have remained, and the single modern mood thus deduced by combining parts of the two ancient forms might more logically be called the Hypothetical since it expresses the signification "if . . ."

The only surviving Present Tense Hypothetical forms are *iraba*, from *iu*, *to say*, which is used to render the idea of "thus to speak," and *naraba*, from *naru*, a Classical verb signifying "to be," which latter must be distinguished from *naru*, *to become*. The real signification therefore of *naraba* is "if it be," but when used with other verbs as an auxiliary its meaning is nearly "if." Some speakers reject the final *ba*, saying "nara"; thus

Dekiru nara, kyō-ju ni	}	<i>If you can manage it, please copy this by to-night.</i>
<i>forthcomes if by-to-night</i>		
kore wo utsushite,		
<i>this having-copied</i>		
Naro koto naraba,	}	<i>If it can be done.</i>
<i>will-become thing if-it-be</i>		
Iusoku nara, motto	}	<i>If it is not sufficient, I will give you more.</i>
<i>not-sufficient if-it-be more</i>		
toraseyo,		
<i>will-make-take</i>		

Examples (Conditional).

Uwasa wo sureba kage	}	<i>If you talk of a man, his shadow will fall upon you (Proverb).</i>
<i>gossip if-do shadow</i>		
a sasu,		
<i>strikes</i>		

Yuki ga ii kagen ni <i>snow good condition</i>	}	<i>If it ceases snowing in reason- able time, it would be a good thing.</i>
yameba, yoroshi ga, <i>if-stop is-good but</i>		
Warui koto sureba, warui <i>bad thing if-do</i>	}	<i>If you do evil, there is an evil reward.</i>
mukui ga aru, <i>reward is</i>		
Areba, yō gozaimasu ga, <i>if-there-be good is</i>	}	<i>If there were some I should be glad.</i>
Dekitara(ba), motte kite <i>if-has-forthe come carrying coming</i>		
kudasai, <i>condescend</i>	}	<i>If it is ready, please bring it with you.</i>
Ittaraba, kayō na koto <i>if-had-gone this-sort thing</i>		
wa dekinai hazu <i>not-become necessity</i>	}	<i>Nothing like this would have happened if he had gone.</i>
de arumashita,		

CONCESSIVE PRESENT : (Positive) *naose-do(mo)*; *tabere-do(mo)*; *ajire-do(mo)*; (Negative) *naosa-nakeredo(mo)*, *naosa-nedo(mo)*; *tabe-nakeredo(mo)*, *tabe-nedo(mo)*; *aji-nakeredo(mo)*, *aji-nedo(mo)*; and **CONCESSIVE PAST :** (Positive) *naoshi-taredo(mo)*; *tabe-taredo(mo)*; *aji-taredo(mo)*; (Negative): *naosa-nakattakeredo*, *naosa-mandaredo*; *tabe-nakattakeredo*, *tabe-mandaredo*; *aji-nakattakeredo*, *aji-mandaredo*.

The signification of these tenses is very similar to "though" in English, but in practice it is usually conveyed more conveniently by commencing the subsequent clause with "but."

The forms given in the paradigms are not much used, the substitute more commonly heard being the word **keredo**

(to which **mo**, *even*, is often affixed) in conjunction with the Present or Past of the Indicative; thus—

Tazunemashita keredomo, (I) enquired though gozaimasenŭ, is-not	}	<i>I enquired, but there was not any.</i>
---	---	---

Keredo and *keredomo* are often replaced by **to wa iedo(mo)**, *literally* “though one say that,” and thus the phrases **oitaredo(mo)**, **oita keredo(mo)** and **oita to wa iedo(mo)** all have precisely the same meaning.

Examples (*Concessive*).

Tenki naredo samui, <i>weather though-it-is is-cold</i>	}	<i>Though the weather is fine, it is cold.</i>
--	---	--

Aru keredo mo omaye ni <i>are though even you to</i> wa yaranai, not-give	}	<i>I have some, but I will not give you any.</i>
--	---	--

Sagashita keredomo, <i>sought though</i> shiremasen, cannot-know	}	<i>I have sought it, but cannot find it.</i>
---	---	--

Yohodo maye ni kaue, wo kashita, keredo, mada kayeshima- senŭ,	}	<i>Some time ago I lent him some money, but he has not paid it back yet.</i>
---	---	--

THE IMPERATIVE: (Positive) *naose*; *tabe-ro*; *aji-ro*;
 (Negative) *naosu-na*; *taberu-na*; *ajiru-na*.

The ordinary use of this form is, like that in other languages, to express command or direction, but the bare Imperative is seldom used except in military commands, as it sounds, in Japanese ears, decidedly abrupt and dis-

courteous. Even in addressing members of the lowest classes an honorific periphrasis is usually substituted, as will be explained later.

Examples.

Ootōshi	mōse,	}	<i>Show the gentleman in.</i>
	<i>let-through say</i>		
To wo shimero,		}	<i>Shut the door.</i>
<i>door shut</i>			
Sūkoshi mate		}	<i>Wait a little.</i>
<i>a-little wait</i>			
Tomare !			<i>Halt !</i>
Yasume !			<i>Stand at ease !</i>
Sore wo taberuna !			<i>Don't eat that !</i>
Shōchi suruna !			<i>Do not consent !</i>

A common construction, by means of which the English first person plural of the Imperative (*let us . . .*) may generally be rendered is given in the following examples :—

Itte	kikimashō,	}	<i>Let us go and listen to it.</i>
<i>having-gone will-hear</i>			
Ko shiyō ja nai ka		}	<i>Let us do it like this.</i>
<i>thus will-do is-not ?</i>			

(or the future alone without *ja nai ka*).

AUXILIARY VERBS.

A considerable number of the affixes contributing to the production of the moods and tenses are really auxiliary verbs which were originally independent. For example, in the expression **naoshimashita**, *I have mended*, the affix *mashī* formerly signified “to be,” and the terminal *ta* (for *te aru*) means “am having finished,” and thus the word *naoshimashita* when decomposed is shown to mean “am having finished mending.” The auxiliaries have also con-

tributed to the production of verbal stems. Thus with the auxiliaries **eru**, *to get*, and **aru**, *to be*, are formed—

yameru, *to cease*. mazaru, *to be mixed*.
 kakeru, *to hang* (trans.) kakaru, *to hang* (intrans.)

The following are the chief auxiliaries in use at present as separate and independent words:—

1. **Aru**, *to be*.

As an auxiliary *aru* is most commonly employed with the particle *de* to produce compound equivalents for the Probable Present or Future, and also for some of the Negative tenses. **De aru** is usually abbreviated to *da*; **de arō** to *d'aro* or *darō*; **de atta** to *d'atta* or *datta*, etc.; thus—

Iku de arō,	}	for ikō, <i>will probably go</i> .
iku d' arō,		
iku darō,		
Kasanai de atta,	}	for kasanakatta, did <i>not lend</i> .
kasanai datta,		
Konai de attarō,	}	for konakattarō, <i>has probably not come</i> .
konai dattarō,		

NOTE.—The postposition *no* is frequently placed between the verb and *da*, *darō*, *datta*, etc.; thus *konai no d'arō*, *he is probably not coming*.

When the polite termination *masū* is preceded by *de* and the verb *aru*, a still further abbreviation occurs, which is in frequent use in familiar conversation. Thus **de arimashō** first becomes *de mashō* and then *deshō*; and *de arimashita* contracts to *deshita*.

It should be observed that the compound future denotes a slightly greater degree of doubt than the simple future, and that the shorter and more abbreviated the phrase, the less courteous it becomes. *De gozarimasū* is much politer and less familiar than *deshū*.

Preceded by the Gerund, *aru* serves to produce another group of compound tenses, as **kite gozaimasū**, *they have come*.

2. **Iru** (2nd Conj.; stem *i*).

3. **Oru** (1st Conj.; stem *ori*).

These auxiliaries each mean, literally, "to dwell," hence "to live," "to be" (in a certain place), and combined with the Gerund their various forms compose a group of other tenses which are equivalent to such English compound tenses as are exemplified in the expressions "he is eating," "he was walking," "he has been reading," etc. This combination has therefore in some cases a Progressive signification and in others a Perfect signification. For example, **nete orimasū** means *he is sleeping*, whilst **kite orimasū** is, not *he is coming*, but *he is having come*, i.e. *he is come*. The simple past *kimashita* is more obscure, inasmuch as its meaning might be merely that the person *had* come but *had* gone away again, whilst the meaning of *kite orimasū* cannot be other than that he has come and *is still here*.

In some cases the English passive must be employed to render such phrases, the neuter being nearly always preferred in the Japanese construction; thus—

Kirei ni sorotte	orimasū,	} <i>They are nicely arranged.</i>
<i>prettily being-in-order are</i>		

After the Gerund, the initial *i* is frequently elided, particularly in the Present tense, and thus *shitte iru* becomes **shitteru**, *I know* (literally, *having learnt, I remain*); *kaite iru* becomes *kaiteru*, etc.

Irassharu and *o ide nasaru* are honorific synonyms of *iru* and of various other verbs, as will be demonstrated later.

Iru and *oru* as auxiliaries are now frequently used in speaking of inanimate objects, although their original signification appears to restrict their application to living beings. In a few idioms, however, *aru* is used for inanimates and *iru* for animates; observe, for example, the distinction between **kite orimasū**, *he has come*, and **kite arimasū**, *it has come*, or *there is some*.

Examples.

Nani wo shite imasū,	}	<i>What is he doing?</i>
<i>what doing is</i>		
Dete orimasū,		<i>He has gone out.</i>
Bakana koto wo itteru,	}	<i>You are talking at random.</i>
<i>foolish thing say-remain</i>		
Mada nete orimasū,	}	<i>He is still sleeping.</i>
<i>still sleeping is</i>		
Donata ka o ide ni natte	}	<i>Has someone arrived?</i>
<i>someone-or-other exit to having-become</i>		
orimasū ka,		
<i>is</i>		

4. **Kuru**, *to come*.

With this auxiliary, in conjunction with the Gerund, are produced what are sometimes termed "Illative tenses," so called because they contribute a secondary idea of motion towards the speaker or the one spoken to, added to the primary idea; thus—

Mizu wo motte	koi !	}	<i>Having carried water, come ! i.e. Bring some water.</i>
<i>water having-carried</i>	<i>come</i>		
O Yone wo yonde	koi !	}	<i>Tell O Yone to come here.</i>
<i>Yone having-called</i>			
Doko ye itte	kita ?	}	<i>Where has he been to?</i>
<i>where having-gone has-come</i>			

Kitto	kuru yō	ni to	}	<i>Go and tell him to be sure to come.</i>
<i>positively</i>	<i>come</i>	<i>manner in that</i>		
sō itte	koi,			
	<i>so having-said</i>			
Anata ni	sodan	shō	}	<i>I came to consult you.</i>
<i>you</i>	<i>with consultation</i>	<i>will-do</i>		
to omotte	kimashita,			
	<i>thinking came</i>			

5. Shimau, to finish.

This auxiliary employed with the Gerund, serves to indicate the conclusion of an action, usually in the sense of *ending by* . . . ; thus --

Kashi wo tabete shimatta,
cakes eating has-finished

does not mean "He has finished eating the cakes," but rather "He has finished by eating the cakes." Similarly---

Shishō Sama ni natte shimaimashita,
teacher Mr to having-become has-finished

does not mean "He has ceased to be a teacher," but "He has ended by becoming a teacher (after trying other professions, etc.)."

Examples.

Motte itte shimaishita, } *He has gone off*
having-taken having-gone has-finished } *with it.*

Sukkari gakumon wo } *I have quite given up*
quite learning } *studying.*
mi-kigatte shimatta, }
see-having limited finished

Uma ni mame wo } *He went off with-*
horse beans } *out giving the*
tsukezu ni itte shimatta, } *horse its beans.*
having-gone finished

TRANSITIVE AND INTRANSITIVE VERBS.

Many verbs are used in English with a difference of signification, sometimes as transitives, sometimes as intransitives, as "he ran away," "he ran a needle into his hand," "the child speaks already," "he can speak several languages."

In Japanese, however, the transitive and intransitive applications are nearly always indicated by different verbs containing the same root; thus—

Transitive.

Intransitive.

hiraku (1st Conj.) <i>to civilise.</i>	hirakeru (2nd Conj.) <i>to become civilised.</i>
kaesu (1st) <i>to return.</i>	kaeru (1st) <i>to return.</i>
kakûsu (1st) „ <i>hide.</i>	kakureru (2nd) „ <i>hide.</i>
naosu (1st) „ <i>cure.</i>	naoru (1st) „ <i>get well.</i>
nobasu (1st) „ <i>stretch.</i>	nobiru (2nd) „ <i>stretch.</i>
oru (1st) „ <i>break.</i>	oreru (2nd) „ <i>break.</i>
orosu (1st) „ <i>lower.</i>	oriru (2nd) „ <i>descend.</i>
yaku (1st) „ <i>burn.</i>	yakeru (2nd) „ <i>burn.</i>
chirasu (1st) „ <i>scatter.</i>	chiru (1st) „ <i>scatter.</i>
nekasu (1st) „ <i>put to sleep.</i>	neru (2nd) „ <i>sleep.</i>
dasu (1st) „ <i>put out.</i>	deru (2nd) „ <i>go out.</i>
akeru (2nd) „ <i>open.</i>	aku (1st) „ <i>be open.</i>
hajimeru (2nd) „ <i>begin.</i>	hajimaru (1st) „ <i>begin.</i>
soroeru (2nd) „ <i>match.</i>	sorou (1st) „ <i>match.</i>
tasûkeru (2nd) „ <i>save.</i>	tasûkaru (1st) „ <i>be saved.</i>
tateru (2nd) „ <i>set up.</i>	tatsu (1st) „ <i>stand.</i>
susumeru (2nd) „ <i>encourage.</i>	susumu (1st) „ <i>advance.</i>
yameru (2nd) „ <i>cease.</i>	yamu (1st) „ <i>cease.</i>
ireru (2nd) „ <i>put in.</i>	iru (1st) „ <i>enter.</i>
sageru (2nd) „ <i>let down.</i>	sagaru (1st) „ <i>come down.</i>

No rule can be framed for forming transitives and intransitives from a common root, and it is only from the dictionary, and by practice, that the student can tell whether a Japanese verb is transitive or not. It may, however, be observed that whilst the ending *eru* may belong to either form, the termination *su* belongs almost exclusively to transitives, a noteworthy exception being *dasu* which is sometimes intransitive as in the compounds *hashiri-dasu*, *to run out*, *naki dasu*, *to begin to cry*.

The student should also note that a large number of intransitives in the First Conjugation terminate in *aru*, as *sagaru*, *to come down*; *todomaru*, *to stop*; *kakaru*, *to hang*; etc. These are produced by adding *aru*, *to be*, to the stem, hence their intransitive force. Most of them have corresponding transitives in *eru* of the Second Conjugation, as *sageru*, *to let down*; *kakeru*, *to hang*; etc.

PASSIVE AND POTENTIAL VERBS.

In Japanese no special conjugation for the Passive Voice exists, and the paradigms of all the so-called passive verbs are in accordance with the First Form of the Second Conjugation of regular verbs given on p. 60. The change from the active to the passive is produced by affixing *reru* to the Negative Base of the First Conjugation and *rareru* to the same base of the Second; thus--

First Conjugation.

Shiru , <i>to know</i> ,	(neg.)	shira ,	(pass.)	shirareru , <i>to be known</i> .
Yobu , <i>to call</i> ,	„	yoba ,	„	yobareru , <i>to be called</i> .
Korosu , <i>to kill</i> ,	„	korosa ,	„	korosareru , <i>to be killed</i> .
Warau , <i>to laugh</i> ,	„	warawa ,	„	warawareru , <i>to be laughed at</i> .

Second Conjugation.

First Form.

Taberu , <i>to eat</i> ,	(neg.) tabe ,	(pass.) taberareru , <i>to be eaten</i> .
Keru , <i>to kick</i> ,	„ ke ,	„ kerareru , <i>to be kicked</i> .
Eru , <i>to obtain</i> ,	„ e ,	„ erareru , <i>to be obtained</i> .

Second Form.

Miru , <i>to see</i> ,	(neg.) mi ,	(pass.) mirareru , <i>to be seen</i> .
Omonjiru , <i>to esteem</i> ,	„ omonji ,	„ omonjirareru , <i>to be esteemed</i> .
Iru , <i>to shoot</i> ,	„ i ,	„ irareru , <i>to be shot</i> .

Strictly speaking, however, there is no Passive Voice in Japanese, and the so-called passive termination *areru* is a condensed form of **ari**, *being*, blended with **eru**, *to get*, thus the literal meaning of *shirareru*, for instance, is “to get being knowing,” and similarly *mirareru* is from the stem *mi*, a euphonic *r*, and *ari eru*, i.e. “to get being seeing.”

Thus it is that all passive verbs belong to the Second Conjugation together with the verb **eru**, *to get*, and herein also lies the susceptibility of intransitives to passive forms, as, for example, **okorareru**, *to be got angry*, i.e. *to be made angry*, from **okoru**, *to get angry*; **shinareru**, *to have someone die (belonging to one)*.

A sentence illustrative of this idiom is *Teishi ni shinaremashita*. Here the literal meaning is “she was died by her husband,” which at first sight appears to signify that “she was killed by her husband,” but the real meaning is “she had her husband die,” or “she lost her husband by death.”

An idiom bearing a near resemblance to the so-called passive, is formed by the verb **morau**, *to receive* (more

politely **itadaku**, “to put on the head,” referring to the native custom of lifting a gift to the brow) in conjunction with the Gerund; thus—

Kami wo kitte	moratta,	}	<i>I got my hair cut.</i>
<i>hair</i>	<i>having-cut received</i>		
Oshiete itadakitai,		}	<i>I wish you would kindly show me how.</i>
<i>teaching</i>	<i>wish-to-put-on-the-head</i>		
Dare ka Hiōgo made		}	<i>I want someone to go to Hiogo for me.</i>
<i>someone</i>	<i>as far as</i>		
itte moraitai,			
<i>having-gone wish-to-receive</i>			
Kiite itadakitō,		}	<i>I wish you would kindly enquire for me.</i>
<i>hearing wish-to-receive</i>			
Ane no menjō to yara mo		}	<i>I wish my elder brother's passport, if that is what it is called, to be returned to me.</i>
<i>elder-brother passport</i>			
watakushi made kayeshite			
<i>me to return</i>			
moraitai,			
<i>wish-to-receive</i>			

NOTE.—The foregoing sentences exemplify the method by which *wishing* is indicated in the Passive Voice, the Desiderative Adjective of passive verbs not appearing in the spoken form of the language.

The passive forms of the irregular verbs **kuru**, *to come*, **suru**, *to do*, and **shinuru**, *to die*, are *korareru*, *surareru* (sometimes abbreviated to *sareru*) and *shimireru* respectively. *Masā*, the polite termination, is not susceptible of the passive form.

As has been mentioned before, passive constructions are used much less frequently than in English, and in the majority of instances an intransitive verb or an active but subjectless construction is employed to render an English passive.

The following exemplifications will be found useful :—

Donnani ureshi ka shiremasenū, } *I can't tell you how*
how-much joyful ? cannot-know } *pleased I am.*

Hayazō to iu otoko, } *A man called Hayazō.*
say man

Mo shimai ni narimashitarō, } *It is probably,*
already finished will-have-become } *finished by now.*

Sono kusuri wa ichi nichi } *That medicine is*
that medicine one day } *taken three times*
sando dzutsu nomu no desū, } *a day.*
3-times drink is

Kore wa nani ni } *What is this used for ?*
this what for }
tsukaimasū,

Ate ni narimasen, } *He is not to be depended*
reliance to becomes-not } *upon.*

Dekinū toki wa shikata } *If it cannot be done, there*
not-can-do time do-manner } *is no help for it.*
ga nai,
is-not

Miōgonichi made ni } *It will be finished by the*
day-after-next by } *day after to-morrow.*
deki-ogarimasū,
is-finished

Kono shina wo naoshi ni } *I think I will send this*
this article mend to } *article to be mended.*
yarimashō,
will-probably-send

Sakuban sono kane wo } *I was to have been paid*
last night that money } *that money last night.*
uketoru hadzu deshīta,
receive necessity was

Narō koto naraba, } *If it can be done.*
will-become thing if-it-be

Shiyō koto ga nai, } *There is nothing which*
will-do thing is-not } *can be done.*

THE POTENTIAL VOICE.

Potentiality, that is *having power to do a certain thing*, is indicated by the same verbs as those by which passive significations are rendered, thus *mirareru* may mean either “to be seen,” or “to be able to see”; *okareru* may mean either “to be put,” or “to be able to put.”

NOTE.—The one important deviation from this rule is the form *omowareru* from **omou**, *to think*, whose potential signification is not “to be able to think,” but “to venture to think.” “to be inclined to think.”

Examples.

Kyō no atsūsa wa, <i>to-day of heat</i>		<i>I cannot endure the</i>
koraeraremasen, <i>cannot-bear</i>	}	<i>heat to-day.</i>
Ikareru de arō ka?		<i>Will he be able to go?</i>
Mazukūte taberaremasen, <i>being-nausea cannot-eat</i>	}	<i>It is too nasty to eat.</i>
Moraware ya itashi-masenū, <i>can-accept do-not</i>	}	<i>I cannot accept it.</i>
Korareru ka kiite mimashō,		<i>I will ask him if he can</i>

Another frequently recurring method of expressing potentiality is the use of **dekiru**, a verb formed from the classical **de-kuru**, *to come out*. *Dekiru* has come to mean “possible,” “to take place,” “to be ready,” but frequently it is best translated “can,” “can do”; thus—

Iku koto ga dekiru,	<i>I can go.</i>
Iku koto ga dekinai,	<i>I cannot go.</i>
Mabushikūte, miru koto ga, <i>being-dazzling to-see</i>	} <i>I cannot see; the light</i>
dekimasen,	
<i>forthcomes-not</i>	

Kaneru, *to be unable, cannot*, attached to the Indefinite Form of a verb, is constantly used to indicate *impossibility* or *inability*, but the use of this construction is almost exclusively confined to persons of culture and refinement.

Moshi-kanete orimasu,	}	<i>I can hardly venture</i>
<i>to-say-unable</i> <i>am</i>		<i>to say so but—</i>
		(said when asking a favour).

Ika naru dōri to mo,	}	<i>I cannot understand</i>
<i>how be</i> <i>rational</i>		<i>on what principle</i>
kai shi kanemasu ga,		<i>this could take</i>
<i>understand do cannot</i>		<i>place.</i>

There is an extensive group of verbs which are in practice best translated by passive or potential constructions in English, although, properly speaking, they are intransitives in Japanese.

If we take such a sentence as “the bridge is being broken,” we observe that the breaking is caused by the intervention of some external influence, whereas in the expression “the bridge is breaking,” no such outer influence is implied. In the first case, the verb corresponds to the Japanese **orareru**, *to get broken* (passive, from **oru**, *to break*, transitive); in the second, to **oreru**, *to break*, intransitive. Thus from transitives belonging to the First Conjugation, are produced a large number of intransitives of the Second Conjugation, by changing the termination *u* into *eru* as exemplified in the following series :—

Intrans.		Trans.
toreru ,	from	toru , <i>to take.</i>
furueru ,	„	furuu , <i>to shake.</i>
yakeru ,	„	yaku , <i>to burn.</i>

oreru,	from	oru,	<i>to break.</i>
kireru,	„	kiru,	<i>to cut.</i>
ureru,	„	uru,	<i>to sell.</i>
yomeru,	„	yomu,	<i>to read.</i>

Kireru, ureru, yomeru, etc., are employed to render such expressions as “that wood cuts easily,” i.e. “is easy to cut”; “this article sells readily,” i.e. “is readily sold”; “that poem reads beautifully,” i.e. “is beautiful when read.”

In such constructions it is often convenient to introduce the word “can”; thus, “one can cut that wood easily”; “this article can be sold readily.”

The student should carefully note the difference between the true potentials in *areru* and *rareru*, and the intransitives in *eru*. The latter forms denote the possession of strength or power to do anything such as is expressed by “can” in English, whilst with the true potentials is associated the notion of permission which is indicated by “may,” thus *ikaremasu* signifies “one can go” (because permission is granted), and *ikemasu* signifies “one can go” (because one possesses the physical ability, not being lame, etc.)

As verbs of the Second Conjugation are not capable of forming intransitives in *eru*, the passive potentials in *rareru* have to be utilised. The form **mieru**, *to seem, to be visible*, formed irregularly from **miru**, *to see*, should be noted.

THE VERB **Suru**.

The paradigm of this verb, which is probably the one most frequently heard, has been given on page 73. Its primary signification is “to do,” “to make” (French, *faire*), and it is often used independently in this sense, the noun

governed by it taking the postposition *wo*, although the latter is in most cases dropped before *suru*; thus—

hon-yaku *suru*, to translate, to make a translation.

chōai *suru*, to love, i.e. to make love.

eshaku *suru wo suru*, to make an apology.

ban *wo suru*, to keep watch.

jisatsu *suru*, to commit (do) suicide.

saisoku *suru*, to urge on (literally, to do urgency).

Omae *dō shimasū*, What are you doing?

Sō *suru to yokatta*, } It would have been better to do
so do if was-good } that.

At times instead of *wo*, the particle *ga* is employed with *suru* used independently, and the signification of the verb is then “to be”; as—

Zutsū *ga suru*,

There is a headache, i.e. I
have a headache.

Hanshō no oto *ga suru* ! There is the firebell !

The most frequent use of *suru* is, however, that of supplying the place of a suffix to nouns of Chinese origin, and other uninflected words. The following are useful illustrations :—

shimpai *suru*, to be anxious, from shimpai, anxiety.

kenkwa *suru*, to quarrel, „ kenkwa, a quarrel.

ryokō *suru*, to travel, „ ryokō, a journey.

tōchaku *suru*, to arrive, „ tōchaku, arrival.

If the noun is *monosyllabic* and terminates in *n*, the *s* of *suru* in the verb formed with it assumes the *uigori*, and *suru* becomes *jiru*, which is made to conform to the paradigm of verbs with stems in *i* of the Second Conjugation. Thus from the combination of *suru* with *kin*, a word of Chinese origin signifying “prohibition,” is produced the verb *kinjiru*, which is inflected like *ojiru* and not like *suru*.

This sometimes occurs even in cases where the termination is other than *u*.

Examples.

sonjiru, *to spoil*, from **son**, *loss*.
ronjiru, *to argue*, „ **ron**, *argument*.
ōjiru, *to correspond*, „ **ō**, *correspondence*.

THE EQUIVALENTS OF “to be.”

To recognise the distinction between the numerous Japanese equivalents of the English verb “to be,” and to employ them correctly, is one of the most bewildering tasks which the student has to encounter, and as it is impossible to attain a thorough knowledge of the language until a familiarity with such locutions is attained, the following suggestions and examples are offered with a view to minimising the difficulty :—

Aru, atta, arō, etc. These forms are mostly used with the signification “there is,” “there was,” “perhaps there will be.” In many instances their meaning is conveniently rendered by “I (you, etc.) have, had, shall have,” the subject in the Japanese construction being replaced by the object in English ; thus :—

Mizu ga aru,	}	<i>I have (some) water.</i>
<i>water there-is</i>		

If *masū* is affixed, as *arimasū*, *arimashita*, *arimashō*, a politer signification is imparted. Still more respectful but identical in meaning are the forms *gozaimasū*, *gozaimashita*, *gozaimashō* (cf. p. 78).

Used with a Gerund, however, *arimasū*, *gozaimasū* mean “to be” only, and not “there is” ; as—

Kami ni tsutsunde	}	<i>It is wrapped up in paper.</i>
<i>paper in having-wrapped is</i>		

This is also the case when *gozaimasū* has an adjective associated with it; as—

Yama ga takō gozaimasū, } *The mountain is high.*
mountain high is

The Certain Present of *aru* and of *arimasū* are seldom used in this connection accompanied by adjectives in the *u* or *o* form as the notion of “to be” is inherent in the adjective itself. Thus the last sentence would be, in a less respectful form, “Yama ga takai” (see p. 118).

De aru, de atta, de arō, etc. (*familiar*).

De arimasū, de arimashita, de arimashō, etc. (*politer*).

De gozaimasū, de gozaimashita, de gozaimashō, etc.
 (*politest*).

These are forms of the verb “to be” without “there,” and their signification is therefore simply “I am, he, she, it is,” etc., and similarly throughout the conjugation.

Desū is an abbreviation of *de gozaimasū*; **deshita** of *de gozaimashita*, and **deshō** of *de gozaimashō*.

Examples.

Kore wa nan de aru (or da)? } *What is this?*
this what is (it)

Kore de mina desū ka. } *Is this all?*
this with all is ?

O-sawagi deshita, } *All was in an uproar.*
uproar (it) was

Hiroi-totte kureta wa dō } *What sort of a man*
pick-up-having-taken gave how
 in hito de atta, } *was it who picked*
called man was } *it up?*

Mazu sore-kkiri de gozaimasū, } *Well, that is about*
well that-only it (is) } *all.*

Iru and Oru. The real signification of these verbs is “to dwell,” “to live,” “to be (in a certain place),” but they are employed mostly as auxiliaries, as explained on p. 93.

Naru, *to be*, appears more frequently in the classical language than in the colloquial, although it is not rare to hear the Conditional Form used as an auxiliary with the Indicative tenses of verbs. Thus *iku nareba* or *iku nara*, for “if he goes,” are more common than *ikeba*, and similarly we may say *itta nareba* or *itta nara*, for “if he went” or “had gone,” instead of *ittareba*.

N.B.—**Naru**, *to be*, should be carefully distinguished from **naru**, *to become*, which latter may usually be recognised by its being preceded by the postposition *ni* or *to*; as—

Chiri tsumotte, yama to naru, } *Dust piled-up becomes a*
dust piling-up mountain becomes } mountain (Proverb).
 Shindai-kagiri ni natta, *He became bankrupt.*

Suru, *to do*, is at times employed as an equivalent of “to be” (see p. 104).

CAUSAL OR CAUSATIVE VERBS.

In Japanese there are large numbers of phrase-verbs denoting *causation of action*, e.g. “causing to eat,” “causing to read,” etc. These causal verbs, or causative verbs, as they are sometimes termed, are formed by the addition of *seru* to the Negative Base in verbs of the First Conjugation, and by the addition of *saseru* to the same base in the Second. Many causals are better translated by different words in English, as **shiru**, *to know*, causative **shiraseru**, *to inform*, i.e. *to cause to know*.

Examples of Causals.

First Conjugation.

Neg. Base. Causal.

yomu , <i>to read</i> ,	yoma ,	yomaseru , <i>to cause to read</i> .
shiru , <i>to know</i> ,	shira ,	shiraseru , <i>to cause to know</i> .
tsukuru , <i>to make</i> ,	tsukura ,	tsukuraseru , <i>to cause to make</i> .

*Second Conjugation.***First Form.**

Neg. Base. Causal.

eru , <i>to obtain</i> ,	e ,	esaseru , <i>to cause to obtain</i> , i.e. <i>to give</i> .
taberu , <i>to eat</i> ,	tabe ,	tabesaseru , <i>to cause to eat</i> , i.e. <i>to feed</i> .

Second Form.

miru , <i>to see</i> ,	mi ,	misaseru , <i>to cause to see</i> .
abiru , <i>to bathe</i> ,	abi ,	abisaseru , <i>to cause to bathe</i> .

The conjugation of all Causals is in accordance with that of the First Form of the Second Conjugation given on p. 60, and they are, in common with other verbs, susceptible of the passive voice: thus—

	Causal.	Passive.
shiru , <i>to know</i> ,	shiraseru , <i>to cause to know</i> .	shiraserareru , <i>to be caused to know</i> .
eru , <i>to obtain</i> ,	esaseru , <i>to cause to obtain</i> .	esaserareru , <i>to be caused to obtain</i> .
miru , <i>to see</i> ,	misaseru , <i>to cause to see</i> .	misaserareru , <i>to be caused to see</i> .

It must be noted that although there are passive forms of causals, no causal forms of the passive are employed. Thus such constructions as “to cause to be seen,” “to cause to be eaten,” are inadmissible; the corresponding active being used instead. A sentence like “I will let some books be brought (i.e. I will cause [somebody] to bring some books)” will therefore be changed before translating into “I will cause some books to come,” and similarly with other like phrases.

It should also be noted that the causals in *seru* and the transitives in *su* (First Conjugation) are used indiscriminately. Thus the same speaker will use *matashite* (from

matsu, *to wait*) at one time, and *matasete* at another, though the former word is, strictly speaking, the correct one.

Causal verbs possess various slight divergencies of signification, and their English translation must therefore vary according to circumstances. For example, **naosaseru** (from **naosu**, *to mend*) may be translated "to cause to mend," "to make . . . (e.g. a servant) mend," "to allow to mend," or "let . . . mend."

In phrases containing Causals the postposition *ni* is associated with the substantive which denotes the one caused to perform the action, whilst the postposition *wo* accompanies the substantive denoting the person or thing acted upon.

The Causals of the Irregular verbs *kuru*, *shinuru*, and *suru* are respectively **kosaseru**, *to cause to come*; **shinaseru**, *to cause to die*; and **saseru**, *to cause to do*.

Examples.

Sugu ni kikashite	kudasai,	} Please let me know at once.
<i>at-once causing-to-hear</i>	<i>condescend</i>	
Inu ni niku kuwaseta ka,		} Did you give the dog its meat?
<i>dog meat made-eat</i>		
Shizuka ni sasenakereba,		} You must make them keep quiet.
<i>quiet</i>		
ikenai,		
Taihen ni o matase moshita,		} I have kept you waiting a dread- fully long time.
<i>dreadfully etc-to-wait</i>		
Ima onna ni ii-tsukete heya		} It will be as well to get the woman to come and clean the room.
<i>now woman commanding room</i>		
no soji wo saseru ga ii,		
<i>cleaning cause-to-do is-good</i>		
Hayaku kikasete	kudasare,	} Please let me hear quickly.
<i>quickly having-made-hear</i>	<i>give</i>	

AMBIGUOUS VERB-FORMS.

It will be observed that in the First Conjugation a large number of verbs have stems terminating in *r*; and that the same letter also appears in two of the bases (Certain Present and Conditional) in verbs of the Second Conjugation. Owing to this fact beginners are often at a loss to know to which Conjugation a certain verb, e.g. **teru**, *to shine*, belongs. Nothing but a thorough mastery of the rules which have been fully set forth in preceding pages relating to the formation and uses of verb-forms can furnish the student with the ability to at once discriminate with accuracy in such cases, and if the remarks and examples in the preceding sections have been carefully followed he would immediately assign the above-mentioned verb- *teru*—to the First Conjugation, as the stem is *ter*, the Indefinite Form *teri*, and the Negative Base *teru*. In like manner, the verb **makeru**, *to lose*, will be recognised as belonging to the Second Conjugation, because the *r* in this case is part of the termination and not of the stem. Similarly **shir-u**, *to know*, is of the First Conjugation, whilst **mi-ru** *to see*, is of the Second.

A still further degree of difficulty is presented by such pairs of verbs as **kaeru** (First Conjugation), *to return*, and **kaeru** (Second Conjugation), *to change*; **kiru** (First Conjugation), *to cut*, and **kiru** (Second), *to wear*; and until some material progress has been made in the language, it will be found difficult to distinguish readily all the forms of, say, **kakaru**, *to hang* (intransitive), from those of **kakeru**, *to hang* (transitive).

The differences existing between the various verbal forms in instances such as those just referred to are clearly and concisely demonstrated in the paradigms appearing on the opposite page. The three verbs shown are all in common use. They are—

Iru (First Conjugation ; *stem ir*), *to enter, to go in.*

Ireru (Second Conjugation, First Form ; *stem ir*), *to insert, to put in.*

Iru (Second Conjugation, Second Form ; *stem i*), *to be, to dwell.*

Iru, <i>to enter.</i>	Ireru, <i>to insert.</i>	Iru, <i>to be.</i>
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Indefinite Form.

iri	ire	i
------------	------------	----------

Negative Base.

ira	ire	i
------------	------------	----------

Conditional Base.

ire	irere	ire
------------	--------------	------------

INDICATIVE MOOD.

Certain Present or Future.

<i>Pos.</i>	iru	ireru	iru
<i>Neg.</i> {	iranai	irenai	inai
	iran(ũ)	iren(ũ)	in(ũ)

Probable Present or Future.

<i>Pos.</i>	irō	ireyō	iyō
<i>Neg.</i>	irumai	iremai	imai

Certain Past.

<i>Pos.</i>	itta	irete	ita
<i>Neg.</i> {	iranakatta	irenakatta	inakatta
	irananda	irenanda	inanda

Probable Past.

<i>Pos.</i>	ittarō	iretarō	itarō
<i>Neg.</i> {	iranakattarō	irenakattarō	inakattarō
	iranandarō	irenandarō	inandarō

Frequentative Form.

<i>Pos.</i>	ittari	iretari	itari
<i>Neg.</i>	{ iranakattari	irenakattari	inakattari
	{ iranandari	irenandari	inandari

Desiderative Adjective.

<i>Pos.</i>	iritai	iretai	itai
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Gerund.

<i>Pos.</i>	itte	irete	ite
<i>Neg.</i>	{ iranakūte	irenakūte	inakūte
	{ irazu	irezu	izu

SUBJUNCTIVE MOOD.

(a) Conditional.

Present.

<i>Pos.</i>	ireba	irereba	ireba
<i>Neg.</i>	{ iranakereba	irenakereba	inakereba
	{ iraneba	ireneba	ineba

Past.

<i>Pos.</i>	ittara(ba)	iretara(ba)	itara(ba)
<i>Neg.</i>	{ iranakattara(ba)	irenakattara(ba)	inakattara(ba)
	{ iranandara(ba)	irenandara(ba)	inandara(ba)

(b) Concessive.

Present.

<i>Pos.</i>	iredo(mo)	ireredo(mo)	iredo(mo)
<i>Neg.</i>	{ iranakeredo(mo)	irenakeredo(mo)	inakeredo(mo)
	{ iranedo(mo)	iredo(mo)	inedo(mo)

Past.

<i>Pos.</i>	ittaredo(mo)	iretaredo(mo)	itaredo(mo)
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IMPERATIVE MOOD.

<i>Pos.</i>	ire !	irero !	iro !
<i>Neg.</i>	iru-na !	ireru-na !	iru-na !

COMPOUND VERBS.

The Japanese language is very rich in verbal combinations which partake more or less of a compound character, and these verbal compounds serve in many cases as equivalents for English prepositional verbs, but in others they replace complete phrases ; thus—

buchi-korosu, *to kill by beating* (from *butsu*, *to beat*, and *korosu*, *to kill*.)

mi-tsūkeru, *to fix by seeing*, i.e. *to notice* (from *miru*, *to see*, and *tsūkeru*, *to fix*.)

In the majority of instances such compounds are formed by using certain verbs as affixes to other verbs and the meaning of the verb employed as an auxiliary is frequently lost, the basal verb receiving merely an increase of force from the association.

In compounds consisting of two verbs in juxtaposition, the first component is put in the Indefinite Form, which remains unchanged, whilst the second component is inflected throughout the Conjugation.

Usually the second component is modified adverbially by the first, as in **kiri-korosu**, *to kill by cutting*, where *kiri* (from *kiru*, *to cut*) denotes the mode of action of **korosu**, *to kill*.

In some cases, however, each member of the compound contributes its own particular meaning as in **wake-ataeru**, *to give in shares*, from “to divide” and “to give.”

The verbs of most frequent recurrence as second members of compounds are—

1. Dasu.

This usually denotes the action of *commencing, coming out or taking out*; as—

okoru , to get angry,	okori-dasu , to begin to get angry.
naku , to cry,	naki-dasu , to begin to cry.
furu , to fall (of rain, snow, etc.),	furi-dasu , to begin to rain.
hashiru , to run,	hashiri-dasu , to run out.
tsükuru , to compose, to grow,	tsükuri-dasu , to produce, to bring forth.
omou , to think,	omoi-dasu , to recall to mind.
toru , to take,	tori-dasu , to take out.

2. Kiru.

The literal meaning of this verb is “to cut,” but as the second member of a compound it usually denotes *completeness or totality*; as—

kariru , to hire,	kari-kiru , to hire the whole (of a building, etc.).
kau , to buy,	kai-kiru , to buy up the lot (of goods, etc.).
shimeru , to shut up,	shime-kiru , to shut up completely (a shop for alterations, etc.).
omou , to think,	omoi-kiru , to decide finally.

3. Komu.

This verb has the sense of the English “in” or “into”; thus—

tobu , to jump,	tobi-komu , to jump in.
furu , to fall,	furi-komu , to come in (said of rain, snow, etc., coming into a house).
kiru , to cut,	kiri-komu , to cut into.
agaru , to rise,	agari-komu , to force a way up into.

4. Sokonau.

This implies *failing to do something, or just escaping something*; thus—

kiku , <i>to hear</i> ,	kiki-sokonau , <i>to fail in hearing, i.e. to hear wrongly.</i>
miru , <i>to see</i> ,	mi-sokonau , <i>to fail in seeing, i.e. to see wrongly.</i>
kaku , <i>to write</i> ,	kaki-sokonau , <i>to fail in writing, i.e. to make an error (in writing).</i>
shinuru , <i>to die</i> ,	shini-sokonau , <i>to fail in dying, i.e. to barely escape death.</i>

5. Tsūkeru.

Tsūkeru means literally “to fix,” “to affix”; hence—

iu , <i>to say</i> ,	ii-tsūkeru , <i>to fix by saying, i.e. to command.</i>
kaku , <i>to write</i> ,	kaki-tsūkeru , <i>to fix by writing, i.e. to jot down.</i>
kiku , <i>to hear</i> ,	kiki-tsūkeru , <i>to fix by hearing, i.e. to happen to hear.</i>
miru , <i>to see</i> ,	mi-tsūkeru , <i>to fix by seeing, i.e. to notice.</i>
tataku , <i>to knock</i> ,	tataki-tsūkeru , <i>to fix by knocking, i.e. to knock on.</i>

THE ADJECTIVE.

In Japanese, the words and locutions employed to describe, limit or define the significations of substantives differ considerably in construction and modes of use from those fulfilling similar functions and termed “Adjectives” in Western languages. Thus Japanese adjectives ignore all distinctions of number and gender, as well as the ideas

denoted in English by the degrees of comparison. They have, however, inflectional forms, which, so far as they extend, are almost identical with those of verbs.

I. PRIMARY INFLECTIONS.

The crudest and most elementary form of the adjective is what may be termed the "Stem." From the Stem by the agglutination of affixes are produced the various adjectival words and phrases which are used as *simple adjectives*, *adverbial adjectives*, and *verbal adjectives*; thus —

(a). By adding *i* to the Stem, the *simple adjective* is produced, and this form is both attributive and predicative, being employed either attached directly to a substantive or else at the end of a phrase, with the English verb "to be" understood. For example, from the Stems *fūka* and *atsu* are formed the simple adjectives *fūkai*, *deep*, and *atsui*, *thick*, which may be used thus :—

Attributive.	Predicative.
Fūkai kawa , <i>a deep river.</i>	Kawa ga fūkai , <i>the river is deep.</i>
Atsui kami , <i>thick paper.</i>	Kami ga atsui , <i>the paper is thick.</i>

N.B.—In predicative phrases like the two above, *ga* must not be regarded as corresponding to the word "is." It is a particle serving approximately to indicate the nominative case (see p. 36).

The terminal *i* of the adjective in the *attributive* relation is a contraction of a somewhat obsolete form in *ki*. The complete syllable is still retained in formal speeches and in some proverbs, as for instance in

Furuki wo tazumete, atarashiki, <i>Old (things) studying new (things)</i> wo shiru, <i>knows</i>	} <i>New things are learned by study- ing the old.</i>
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The attribute form in *ki* is also used in the words **gotoki**, *similar, like*, and in the termination *beki*.

The terminal *i* of the adjective in the *predicative* relation is a contraction of an archaic form in *shi*. In some phrases the complete syllable is still in use; thus—

Yoshi! Yoshi! *All right!* (*literally, is good, is good*).

Kurasa wa kurashi! } *It is dark* (and no mistake)!

darkness (it is) dark

Kizukai nashi, } *There is no cause for alarm.*

is-not

When employed attributively the adjective is sometimes accompanied by the postposition *no* which serves to convey the idea of the English indefinite pronoun “one.” In this connection *no* is probably an abbreviation of **mono**, *thing*; thus—

Warui no, *A bad one.*

Akai no, *A red one.*

Akai no bakari aru, } *There are only red ones.*

red

only

is

Examples of the Attributive and Predicate uses of Adjectives.

Awai kao, } *A pale face.*

face

Yoi oma, *A good woman.*

Warui no da, } *It is a bad one.*

bad one is

Samui koto! } *How cold it is!*

cold thing

Tenki wa yoroshi, } *The weather is fine.*

weather

is-good

Nawa ga nagai, } *The rope is long.*

rope

is-long

(b). By adding *ku* to the Stem there is produced a form which is employed in cases where a verb other than *gozaimasu* follows. This form is also used as an adverb corresponding very often, though not invariably, to an English *adverb* in “ly.” When adverbial it is followed by the verb which it modifies.

Examples.

Yoku dekita, <i>well</i>	}	<i>It is made well.</i>
Kawa ga fukaku niemasu, <i>river deep looks</i>		
Yasuku dekimashita,		<i>It is made cheaply.</i>
Hayaku kite kudasai, <i>quickly</i>	}	<i>Please come quickly.</i>

(c). When *gozaimasu* is used a form of the adjective in *o* or *u* is employed, this form being deduced from that in *ku* by first discarding *k* and then combining into one syllable the final vowel of the stem and the *u* remaining from *ku*. In cases where the adverbial form of an adjective terminates in *iku* the *k* is rejected, but no further change is made.

Examples.

nagaku	(from nagai , <i>long</i>)	becomes <i>nagau</i> ,	and then <i>nagō</i>
yoroshiku	(„ yoroshi , <i>good</i>)	„ <i>yoroshin</i> ,	„ <i>yoroshiū</i> .
hiroku	(„ hiroi , <i>wide</i>)	„ <i>hirou</i>	„ <i>hirō</i> .
yasuku	(„ yasui , <i>cheap</i>)	„ <i>yasuu</i>	„ <i>yasū</i> .

Kawa ga fukō gozaimasu,	}	<i>The river is deep.</i>
Kono hon wa goku takō <i>very dear</i>		
gozaimasu,		
Kami ga atsū gozaimashō,		<i>The paper is probably thick.</i>
Mada hayō gozaimasenū ka,	}	<i>Is it not early yet?</i>
<i>yet early</i>		

The student should note that the verb “to be” is affected equally with other verbs by the rule by which a verb must be preceded by the form in *ku*, so that it is quite allowable to say, for example :

Ano kawa ga fukaku	}	<i>That river is deep.</i>
<i>that river deep</i> gozaimashū,		
Kami ga atsuku	}	<i>The paper will probably be thin.</i>
gozaimashō,		

The use of the adverbial form is governed by a Rule somewhat analogous to that given for the employment of the Indefinite Form of verbs (p. 80). This rule is generally followed only in set speeches, and by pedantic speakers, and is as follows :—

“Where in English two or more adjectives are coupled together by the conjunction ‘and’ (expressed or understood), all but the last assume the adverbial form in *ku* :” thus—

Ano utsukushiku chisai	}	<i>That pretty little child.</i>
<i>pretty little</i> kodomo, <i>child</i>		
Kami no ke ga kuroku,	}	<i>A man with black hair and brown eyes.</i>
<i>head of hair black</i> me ga akai otoko, <i>eyes brown man</i>		

It should be observed, however, that the foregoing rule is now rarely heeded in conversation, the sentence generally receiving some other construction ; thus—

Hako mo yoroshikereba,	}	<i>The box is good and cheap.</i>
<i>also whereas-is-good</i> nedan mo yasui, <i>price also (is)cheap</i>		

It will have been observed that the adjectival inflections are all affixed to stems terminating in one of the vowels *a*, *i*, *o* or *u*, no stems in *e* being found in modern Colloquial. In a few instances this stem is used alone, as, for example, *Shiro*, *White* (a dog's name), and in one or two phrases such as—

Makkuro ni natta, *It has become perfectly black.*
 Naga no toshi tsūki, *Long mouths and years.*

The stem is used most frequently in helping to form compounds; as—

Aka-gane, *copper*, from **akai**, *red*, and **kane** (nigorie*d*),
metal.

Shiro-kane, *silver*, „ **shiroi**, *white* „ **kane**.

Hoso-nagai, *slender*, „ **hosoi**, *narrow* „ **nagai**, *long*.

Nagasaki, “*long-cape*” (the name of a place) from **nagai**, and **saki**, *a cape*.

From a consideration of the foregoing principles it is now possible to formulate a table of the primary adjectival inflections in modern colloquial use, and as illustrations we have chosen the adjectives **nagai**, *long*; **yoroshii**, *good*; **hiro**, *wide*; and **furui**, *old*, i.e. one for each of the four vowels *a*, *i*, *o*, *u* with which, as has been mentioned before, adjective stems terminate.

Stem.	Simple Adj.	Adverbial Form.	Predicate with “to be.”
<i>long</i> , naga ,	nagai ,	nagaku ,	nagō .
<i>good</i> , yoroshi ,	yoroshii ,	yoroshiku ,	yoroshiū .
<i>wide</i> , hiro ,	hiro ,	hiroku ,	hirō .
<i>old</i> , fur ,	furui ,	furuku ,	furū .

II. SECONDARY INFLECTIONS.

In addition to the primary inflections just discussed, the adjective has tense and mood inflections like true verbs. These secondary inflections are produced in most cases by affixing various forms of *aru*, *to be*, to the adverbial form in *ku*, certain orthographical modifications, chiefly phonetic, occurring as will be observed from a comparison of the following table with the paradigm of the First Conjugation, to which *aru* belongs. The Imperative forms are not inserted, as they are never heard in practice.

Furui, old.

INDICATIVE MOOD.

Certain Present or Future.

	furui,	} <i>is old, or will be old.</i>
(<i>Polite form</i>),	furū, gozaimasū,	

Probable Present or Future.

	furukarō,	} <i>probably is old, prob-</i> <i>ably will be old.</i>
(<i>Polite</i>),	furū gozaimashō,	

Certain Past.

	furukatta,	} <i>was old.</i>
(<i>Polite</i>),	furū gozaimashita,	

Probable Past.

	furukattarō,	} <i>was probably old.</i>
(<i>Polite</i>),	furū gozaimashitarō,	

Frequentative Form.

furukattari,	<i>being sometimes old.</i>
---------------------	-----------------------------

Gerund.

furukūte,	<i>being old.</i>
------------------	-------------------

SUBJUNCTIVE MOOD.

(a) Conditional.

Present.

furukereba, *if (it) is old.*

Past.

furukattara(ba), *if (it) had been old.*

(b) Concessive.

furukeredo(mo), *though (it) is old.*

III. NEGATIVE ADJECTIVES.

A highly important and frequently used adjective is that termed "the negative adjective *nai*" whose real signification is "non-existent." It is generally employed as an equivalent for the negative conjugation of **aru**, *to be*, and also at times to render the notion of the English preposition "without."

The inflections of *nai* are shown in the following table.

Primary.

*Attributive: nai. Predicate: nai (rarely nashi).**Adverbial: naku.*

N.B.—The contracted form *nā* is not in ordinary use.

Secondary.

INDICATIVE MOOD.

Certain Present or Future.

nai, *is not, or will not be.*

Improbable Present or Future.

nakarō, *probably is not or will not be.*

Certain Past.

nakatta, *was not.*

Improbable Past.

nakattarō, *probably was not.*

(And so on, through all the forms shown in the paradigm of adjectives on p. 121.)

Affixed to the adverbial form of adjectives, *nai* serves to produce their negative conjugation ; thus —

INDICATIVE MOOD.

Certain Present or Future.

furuku nai, *is not old, will not be old.*

Improbable Present or Future.

furuku nakarō, *probably is not, or will not be old.*

Certain Past.

furuku nakatta, *was not old.*

Improbable Past.

furuku nakattarō, *probably was not old.*

(And so on through the remaining tenses and moods.)

In polite intercourse, however, for the negative conjugation in *nai* there is usually substituted another with the verb **gozaimasen**, *not to be* ; thus—

Certain Present or Future.

furū gozaimasen, *is or will not be old.*

Improbable Present or Future.

furū gozaimasūmai, *probably is not or will not be old.*

(And so on through the remaining tenses and moods.)

N.B. Care must be taken to distinguish adjectives in the negative form from positive adjectives like, *e.g.*, **abunai**, *dangerous*, which happens to terminate in *nai*. The negative of *abunai* is *abunaku nai* which follows the paradigm in the preceding table, and similarly with **sūkunai**, *scarce*; **kitanai**, *dirty*; etc.

Examples of Adjectival Inflections.

Amari muzukashī, } *It is too difficult.*
too is-difficult

Go tsugō ga o warukereba, } *If it is not convenient,*
convenience if-is-bad } *please don't do it.*
 o yoshi nasaimashi,
cease condescend

Wakaranai, *I don't understand.*

Kurokūte yoroshi, } *Its being black is convenient.*
being-black is-good

Mionichi tenki ga, } *If it is fine to-morrow, I*
to-morrow weather } *will come.*
 yoroshikereba mairimasū,
if-good will-come

Shiranakereba sensaku } *If he does not know, I will*
if-not-know enquiry } *make enquiries.*
 shimashō,
will-do

Abunakeredo shikata } *Though dangerous, it can-*
though-dangerous } *not be helped.*
 ga nai,

Samukūte tamarimasenū, } *It is so cold I cannot en-*
being-cold (cannot) endure } *dure it.*

Sugu ni kawanakūte } *Some must be bought at*
at-once not-buying } *once.*
 narimasenū,
does-not-do

IV. COMPOUND AND DERIVED ADJECTIVES.

This class is very numerous. They are formed mostly upon definite principles and as their meanings can be easily obtained from the dictionary a few only of their leading characteristics need be discussed here.

I. A number of derived adjectives are produced by affixing to substantives the termination **rashii** (*literally*, "like" or "appearance") which corresponds to the English terminations *-ish* and *-ly*; as—

otoko , <i>man</i> ,	otoko-rashii , <i>like a man</i> , i.e. <i>manly</i> .
hontō , <i>truth</i> ,	hontō-rashii , <i>like the truth</i> , i.e. <i>truth-seeming</i> .
baka , <i>fool</i> ,	baka-rashii , <i>foolish</i> .

II. Substantives followed by the postposition *no* serve as adjectives; as—

kin , <i>gold</i> ,	kin no , <i>of gold</i> , i.e. <i>golden</i> .
makoto , <i>truth</i> ,	makoto no , <i>of truth</i> , i.e. <i>truthful, true</i> .
gwaikoku , <i>foreign parts</i> ,	gwaikoku no , <i>foreign</i> .
konaida , <i>a short while ago</i> ,	konaida no , <i>recent</i> .
Fūransu , <i>France</i> ,	Fūransu no , <i>of France</i> , i.e. <i>French</i> .

III. Some adjectives are produced from nouns by affixing to the latter the syllable *na*, which is an abbreviation of **naru**, *to be*, and which must be distinguished from **naru**, *to become*; thus—

muda , <i>uselessness</i> ,	muda na , <i>useless</i> .
baka , <i>fool</i> ,	baka na , <i>fool-being</i> , i.e. <i>foolish</i> .
shizuka , <i>quiet</i> (noun),	Shizuka na , <i>quiet</i> (adj.).
akiraka , <i>bright</i> „	akiraka na , <i>bright</i> „

Belonging to this class are a large number of words which are produced by agglutinating *sō*, *appearance*, to the stems of simple adjectives or to the Indefinite Form of verbs; thus—

oishii,	<i>nice to eat,</i>	oishisō na	<i>tasty.</i>
omoshiroi,	<i>interesting,</i>	omoshirosō na,	<i>interesting-looking.</i>
aru,	<i>to be,</i>	arisō na,	<i>likely to be, in existence prob- ably.</i>
ochiru,	<i>to fall,</i>	ochisō na,	<i>likely to fall.</i>

IV. Many locutions are in use, consisting chiefly of substantives (and indefinite verbal forms used as such) followed by *no*, *of*, and a simple adjective, as **ashi no hayai** (*literally*, “quick of foot”), *swift*. Examples of these are—

ishi no ōi,	<i>abounding of stone, i.e. stony.</i>
me no chikai,	<i>near of eye, i.e. short-sighted.</i>
iji no warui,	<i>bad of spirit, i.e. ill-tempered.</i>
mimi no tōi,	<i>distant of ear, i.e. deaf.</i>
wakari no hayai,	<i>quick of understanding, i.e. quick-witted.</i>

V. Not infrequently present and past forms of verbs are in practice employed adjectivally. Thus *dekiru* and *dekinai* signifying “able to do” and “not able to do,” when employed as adjectives, serve to render the English “possible” and “impossible.” The following are exemplifications :

mieru,	<i>to appear,</i>	hence	<i>visible.</i>
yomeru,	<i>reads (intrans.),</i>	„	<i>legible.</i>
shireta,	<i>was knowable</i>	„	<i>self-evident.</i>
fūtotta,	<i>has become fat</i>	„	<i>fat.</i>
choito shita,	<i>did slightly,</i>	„	<i>slight.</i>

tsumi no aru, *is of guilt* hence *guilty*.

aita, *has become open*, „ *open*.

tai shita, *did great*, „ *important*.

nakereba naranai (lit. *if it is not, won't do*), hence,
indispensable.

ki yo kiita (lit. *spirit of, was efficacious*), hence, *sharp-witted*.

These examples are all attributive in form, but most of them may be used predicatively at the end of a phrase. In such connections, however, *ga* must be substituted for *no*, and the simple past tense in *ta* must be replaced by the compound present in . . *te iru* (p. 93); thus—

Kono daiku wa, ki ga,	} This carpenter is sharp-
carpenter spirit	
kiite iru,	
being-efficacious	} witted.
Sono hito wa, futotte iru,	} That person is fat.
that fat	

Needless to mention, the polite inflection in *masu* may always be substituted for the simple verb. Except when addressing inferiors, this substitution invariably takes place; thus the preceding examples would become, in polite conversation: *Kono daiku wa, ki ga kiite imasu* (or *orimasu*), and *Sono hito wa futotte imasu* (or *orimasu*).

N.B.—Adjectives of this class terminating in *shita* (as *choito shita*) are never employed predicatively.

V. COMPARISON OF ADJECTIVES.

In English the degrees of comparison are expressed by the terminals in *-er* and *-est*, or by a succession of auxiliaries of relation—"more," and "most," but in Japanese the

adjective undergoes no change of form for this purpose, the idea being conveyed in the following ways:—

(a) **Comparative Degree.**—Two things only, being compared, that with which the comparison is made is marked by the postposition **yori**, *than*; thus—

Watakushi yori, anata o ōkū gozaimasū,	} <i>You are</i>
<i>I than, you big are</i>	
	} <i>bigger</i>
	} <i>than I.</i>
Iku yori wa ikanai,	} <i>It is better not to go than</i>
<i>going than not-going</i>	
hō ga yoroshū,	
<i>side is-good</i>	
	} <i>to go.</i>

Frequently in sentences similar to the first quoted above, the first part is discarded if no ambiguity is occasioned thereby; thus, **anata wa o ōkū gozaimasū**, *you are the bigger*, or **anato no hō ga o ōkū gozaimasū**, *your side is big*.

In negative sentences *hodo* (literally, “quantity,” “amount”) is substituted for *yori*; thus—

Musūko hodo ōkiku wa nai,	} <i>He is not so tall as</i>
<i>son tall is-not</i>	
	} <i>his son.</i>

The fact that a certain thing possesses a given quality or attribute in a greater degree than another thing is sometimes expressed by such adverbs as **motto**, *more*, or **nao**, *yet, still*, as **motto nagai**, *more long, i.e. longer, still longer*; **nao takai**, *yet dear, i.e. dearer, still dearer*.

Examples.

Sore wa nao yoroshiu	} <i>That is still better.</i>
<i>that still good</i>	
gozaimasū,	
<i>is</i>	
Motto o make nasai,	} <i>Please make it a little</i>
<i>more cheapen deign</i>	
	} <i>cheaper.</i>

To express "the" with a repetition of the comparative, the word *hodo* is employed; as—

Mijikai	hodo	wa,	yoroshi,	} <i>The shorter the better.</i>
<i>short</i>	<i>amount</i>		<i>is-good</i>	

(b). **Superlative Degree.** To denote the extreme degree of quality, such words as **ichi-ban**, *number one*, and **dai ichi**, *first, principal*, are employed; as—

Kore	wa	ichi-ban	nagai,	} <i>This is the longest.</i>
<i>this</i>		<i>no. 1</i>	<i>is-long</i>	

Kore ga ichi-ban sūki da, *I like this best.*

Various other locutions are used to convey the idea of the Superlative among which are those with the words **uchi** and **naka** (*literally*, among, in); as—

Yotsu	no	uchi	ni	kore	wa,	} <i>This is the prettiest of the four.</i>
<i>four</i>		<i>among</i>	<i>the</i>			
		ichiban	kirei	de,		
		<i>no. 1</i>	<i>pretty</i>			

gozaimasu,				} <i>That is the highest.</i>	
Naka	ni	sore	wa		takai,
<i>among</i>		<i>that</i>		<i>is high</i>	

Very frequently, however, the first part of sentences similar to the above, is discarded, thus when making an enquiry as to prices, a Japanese will not say "which is the cheapest," but "which is cheap" (*dochira ga yasui*), meaning "which is cheap as compared with all the others."

NUMERALS. METHODS OF COMPUTATION.

I. CARDINAL NUMERALS.

In Japanese the methods of enumeration and computation are much more complicated and lengthy than in most European languages. Usually in grammars of the latter

tongues the treatment of numbers is discussed in connection with the adjective, but in Japanese, numerals are rather substantival in character although owing to various characteristics peculiar to themselves they are generally regarded as forming a separate part of speech.

Two series of numerals are in use, one of Japanese origin and the other borrowed from the Chinese. Except in a few compound words the Japanese group are now obsolete for the numerals above ten. Those remaining in common use are :—

1. Hitotsu.	6. mutsu.
2. fütatsu.	7. nanatsu.
3. mitsu.	8. yatsu.
4. yotsu.	9. kokonotsu.
5. itsütsu.	10. tō.

These ten numbers may be used (a) quite independently ; (b) following a noun ; or (c) followed by the postposition *no* preceding a noun. They are seldom placed before a noun without *no* being inserted between. Thus —

Ikutsu gozaimasū ka,	} <i>How many are there ?</i>
<i>how-many are (there)</i>	
Mitsu,	} <i>Three.</i>
Mono fütatsū,	} <i>Two things.</i>
(or) Fütatsū no mono,	
Yotsu bakari, kudasai,	} <i>Please let me have four</i>
<i>four about condescend</i>	
	} <i>or so.</i>

The termination *tsū* is rejected before nouns of Japanese origin and in compounds ; thus—

Mi-hako,	<i>Three boxfuls.</i>
Yo-hako,	<i>Four boxes.</i>
Fūta-ban,	<i>Two nights.</i>
Mi-tsutumi,	<i>Three parcels.</i>

The Chinese group of numerals is :—

1. ichi.	5. go.	9. ku.
2. ni.	6. roku.	10. jū.
3. <i>san</i> .	7. shīchi.	100. hyaku.
4. shi.	8. hachi.	1,000. sen.
•	10,000 man or ban.	

Ichī is also used to signify “whole, all,” as *ichi-ni one day : all day long*.

Ni is often replaced by *ryō*, *both*, as *ryō san nin, two or three people*.

The higher numbers are expressed by combinations of the first ten Chinese numerals ; thus—

11. jū-ichi.	31. san-jū-ichi,
12. jū-ni.	<i>etc.</i>
13. jū-san.	40. shi-jū.
14. jū-shi.	50. go-jū.
15. jū-go.	60. roku-jū.
16. jū-roku.	70. shīchi-jū.
17. jū-shīchi.	80. hachi-jū.
18. jū-hachi.	90. ku-jū.
19. jū-ku.	100. ip-pyaku (<i>for ichi hyaku</i>).
20. ni-jū.	200. ni-hyaku.
21. ni-jū-ichi.	300. san-hyaku (<i>for san hyaku</i>).
22. ni-jū-ni.	400. shi-hyaku.
23. ni-jū-san.	500. go-hyaku.
24. ni-jū-shi.	600. rop-pyaku (<i>for roku hyaku</i>).
25. ni-jū-go.	700. shīchi-hyaku.
26. ni-jū-roku.	800. hap-pyaku (<i>for hachi hyaku</i>).
27. ni-jū-shīchi.	900. ku-hyaku.
28. ni-jū-hachi.	10,000. ichi-man.
29. ni-jū-ku.	100,000. jū-man.
30. san-jū.	1,000,000. hyaku-man.

105 *is* hyaku go.

473 *is* shi-hyaku shichi-jū-san.

1898 *is* is-sen hap-pyaku ku-jū hachi.

The first ten of the Chinese numbers are only used independently, and to precede uncompound or monosyllabic nouns derived from the Chinese; as **ichi-nen**, *one year*; **san-gin** (*for* san-kin) *three pounds*; **sam-byaku** (*for* san-hyaku) *three hundred*.

The orthographical modifications which occur will be best understood from the examples on p. 133 *et seq.*

In many contexts the Japanese numeral **yo**, *four*, is substituted for the Chinese *shi* as the latter is regarded as unlucky because it also means "death"; as—

yo-nin, *four persons* (instead of *shi-nin*, which means "dead person," i.e. "corpse").

ni-jū yo-ban, *number 24*.

Similarly the Japanese **nana**, *seven*, is sometimes substituted for the Chinese *shichi* as the latter is easily confounded with *shi*, *four*; thus—

nana-jis-sen, *seventy cents*.

II. AUXILIARY NUMERALS.

We have seen that in some cases the numeral is joined directly to the noun, e.g. **fūta hako**, *two boxes*; **ichi-nichi**, *one day*. It is, however, very seldom that the numbers are thus used, and in enumerating objects the Japanese generally reckon them as so many things of a certain species or class, the substantive being placed first, the number and class following. For example, the word "pencil" will come under the category of the cylindrical

class of objects which includes *pencils, pens, poles*, and the like, and for this group the class-name or "auxiliary numeral," as it is termed, is "hon." Thus in rendering "five pencils" we should say "pencil five cylindrical class," and translate by

fude go hon.
pencil five cylindrical class.

Similarly, the auxiliary numeral for *flat, broad things* such as *sheets of paper, plates, coins*, etc., being "mai" we shall translate "one sheet of paper" by

kami ichi mai.
paper one flat class.

This peculiarity is somewhat analogous to the English idiom illustrated in such expressions as "three pairs of shoes," "a hundred head of cattle," "two brace of pheasants," "one yoke of oxen," etc.

The following scheme shows the principal auxiliary numerals now in use, with the phonetic modifications which occur when they are combined with the numbers.

Chō, for *things with handles*, such as *tools, guns, jinrikishas* :

- | | | |
|------------|-------------|---------------|
| 1. it-chō | 4. shi-chō | 7. shichi-cho |
| 2. ni-chō | 5. go-chō | 8. hat-chō |
| 3. san-chō | 6. roku-chō | 9. ku-chō |
| | 10. jīt-chō | |

Hai, for *cupfuls, glassfuls, and bowlfuls* of any liquid :

- | | | |
|------------|-------------|---------------|
| 1. ip-pai | 4. shi-hai | 7. shichi-hai |
| 2. ni-hai | 5. go-hai | 8. hachi-hai |
| 3. sam-bai | 6. roku-hai | 9. ku-hai |
| | 10. jip-hai | |

Hiki, for most *animals* (excepting *human beings* and *birds*); also for certain quantities of *textile materials* and *sums of money* :

- | | | |
|-------------|--------------|----------------|
| 1. ip-piki | 4. shi-hiki | 7. shichi-hiki |
| 2. ni-hiki | 5. go-hiki | 8. hachi-hiki |
| 3. san-biki | 6. rop-piki | 9. ku-hiki |
| | 10. jip-piki | |

Hon, for *cylindrical things* such as *pencils*, *pillars*, *posts*, *masts* :

- | | | |
|------------|-------------|---------------|
| 1. ip-pon | 4. shi-hon | 7. shichi-hon |
| 2. ni-hon | 5. go-hon | 8. hachi-hon |
| 3. san-bon | 6. rop-pon | 9. ku-hon |
| | 10. jip-pon | |

Ken, for *houses*, and *buildings* in general :

- | | | |
|------------|-------------|---------------|
| 1. ik-ken | 4. shi-ken | 7. shichi-ken |
| 2. ni-ken | 5. go-ken | 8. hachi-ken |
| 3. san-gen | 6. rok-ken | 9. ku-ken |
| | 10. jik-ken | |

Mai, for *flat objects* such as *sheets of paper*, *plates*, *coins*, *clothing* :

- | | | |
|-------------|-------------|---------------|
| 1. ichi-mai | 4. yo-mai | 7. shichi-mai |
| 2. ni-mai | 5. go-mai | 8. hachi-mai |
| 3. san-mai | 6. roku-mai | 9. ku-mai |
| | 10. jū-mai | |

Nin, for *human beings* :

- | | | |
|-------------|-------------|---------------|
| 1. ichi-nin | 4. yo-nin* | 7. shichi-nin |
| 2. ni-nin | 5. go-nin | 8. hachi-nin |
| 3. san-nin | 6. roku-nin | 9. ku-nin |
| | 10. jū-nin | |

* See p. 132.

Sō for *boats*, and *vessels* generally :

- | | | |
|-----------|------------|--------------|
| 1. is-sō | 4. shi-sō | 7. shichi-sō |
| 2. ni-sō | 5. go-sō | 8. hachi-sō |
| 3. san-zō | 6. roku-sō | 9. ku-sō |
| | 10. jis-sō | |

Soku,^{*} for *pairs of boots, sandals, clogs, socks* :

- | | | |
|-------------|--------------|----------------|
| 1. is-soku | 4. shi-soku | 7. shichi-soku |
| 2. ni-soku | 5. go-soku | 8. hachi-soku |
| 2. san-zoku | 6. roku-soku | 9. ku-soku |
| | 10. jis-soku | |

Wa, for *birds*, and *bundles (of wood, etc.)* :

- | | | |
|------------|------------|--------------|
| 1. ichi-wa | 4. shi-wa | 7. shichi-wa |
| 2. ni-wa | 5. go-wa | 8. hachi-wa |
| 3. sam-ba | 6. rop-pa | 9. ku-wa |
| | 10. jip-pa | |

NOTE.—*Roku-wa* is sometimes used for *rop-pa*.

For “volumes” of a book the auxiliary is *satsu*, but for complete copies of a work, regardless of the number of volumes in it, it is *bu*.

It will be observed that all the foregoing examples of auxiliary numerals are Chinese, with the exception of *wa* which has been inserted because it invariably has associated with it the Chinese numerals *ichi*, *ni*, etc.

The native auxiliary numerals are comparatively few in number, the only ones calling for notice being :

Hashira, for *Shintō deities*.

Kabu, for *shrubs*.

Kumi, for *sets of things* like *toys* and *clothes*.

Ma, for *rooms*.

Mune, for *ridge-like things* such as *houses*, *haystacks*.

Suji, for *line-like things* such as *rivers*, *roads*.

Soroe, for *suits of clothes*, *armour*.

The Japanese numbers below eleven are used to precede the above native auxiliaries ; thus

fūta-hashira ; *hito-soroe* ; *mi-ma*.

From eleven upwards the Chinese numbers are used, without any phonetic modifications taking place ; thus

jū-ni-hashira ; *ni-jū-soroe* ; *shi-jū-ma*.

The Japanese forms *hitotsu*, *fūtatsu*, etc., are employed to enumerate objects to which no special auxiliary numeral has been assigned.

In the Classical form of the language the Japanese numbers are employed to enumerate rational beings, and when thus used, the numbers have affixed to them the syllable *tari*, the origin of which is unknown. In the Colloquial, of these words only the following are retained :

hitori	(for <i>hito-tari</i>)	<i>one person.</i>
futari	(for <i>fūta-tari</i>)	<i>two persons.</i>
yottari ,	(for <i>yo-tari</i>)	<i>four persons.</i>

The Chinese synonyms of these (i.e. *ichi-nin*, etc.,) are also used, but less frequently.

Examples (*Auxiliary Numbers*).

Ko-gatana ni-chō,	<i>Two pen-knives.</i>
Suzume ni-wa,	<i>Two sparrows.</i>
Maki sam-ba,	<i>Three bundles of wood.</i>
Hon go-satsu,	<i>Five volumes (of a book).</i>
Gunkan jis-sō,	<i>Ten men-of-war.</i>
Mizu ip-pai kudasai,	<i>Give me a glass of water.</i>
Kuruma it-chō wo kaitai,	<i>I wish to buy a 'riksha.</i>
Kutsu is-soku utte kudasai,	<i>Sell me a pair of boots.</i>
Mekura sen-nin, me-aki	} <i>For every thousand blind,</i>
blind 1000-persons eye-open	
sen-nin,	
1000-persons (are)	
	<i>there are a thousand</i>
	<i>who can see (Proverb).</i>

III. ORDINAL NUMERALS.

The Ordinals are formed by adding *me* to the Japanese, or *ban*(*bamme*) to the Chinese cardinal numbers. The word *dai* may also be prefixed and *bamme* added, or *dai* may be prefixed, with no addition, to the Chinese numerals. When preceding a noun, all these forms assume the postposition *no* ; as—

hītotsu-me,

ichi-ban,

ichi-bamme,

dai-ichi,

First.

dai-ichi-ban,

dai-ichi-bamme,

fūtatsu-me,

ni-ban,

ni-bamme,

dai-ni,

Second.

dai-ni-ban,

dai-ni-bamme,

dai-ichi no isha,

the first (chief) doctor.

ni-ban no kisha,

the second train.

sam-ban no fune,

the third ship.

Frequently *dai-ichi-ban* or *ichi-ban* alone, is used to render “number one,” and similarly with the other numbers.

IV. FRACTIONAL AND MULTIPLICATIVE NUMBERS.

Fractional and Multiplicative quantities are expressed with the aid of the word *bu* or *bun*, “a part,” and *bai*, “double” ; thus—

sam-bun no ichi, } *one-third.*

sam-bu no ichi, } *fold.*

shi-bun no ichi, } *one quarter.*

shi-bu no ichi, } *four-fold.*

sam-bai, *treble three-*

shi - bai, *quadruple,*

four-fold.

jū-bun no ichi,	} <i>one-tenth,</i>	jū-ba, <i>ten-fold.</i>
jū-bu no ichi,		
sam-bun no ni,	} <i>two-thirds.</i>	
sam-bu no ni,		
shi-bun no san,	} <i>three-quarters.</i>	
shi-bu no san,		
hyaku bun no ni	} <i>twenty-one hundredths.</i>	
jū ichi,		

“One-half” is *han*, or, when employed substantively, *han-bun*; as—

Hambun wo chōdai,	<i>Please give me half.</i>
Han-ne,	<i>Half-price.</i>

Sometimes *mitsū ichi* is used for “one-third,” and *yotsū ichi* for “one-fourth,” but these are exceptions which have the sanction of custom, such combinations of Japanese and Chinese numerals not being allowed generally.

The time of the day and night is expressed by the use of the Chinese word *ji*, *time*, *hour*, with the Chinese numerals prefixed; thus—

ichi-ji, <i>one o'clock.</i>	shichi-ji, <i>seven o'clock.</i>
ni-ji, <i>two „</i>	hachi-ji, <i>eight „</i>
san-ji, <i>three „</i>	ku-ji, <i>nine „</i>
yo-ji, <i>four „</i>	jū-ji, <i>ten „</i>
go-ji, <i>five „</i>	jū-ichi-ji, <i>eleven „</i>
roku-ji, <i>six „</i>	jū-ni-ji, <i>twelve „</i>

A.M. is indicated by prefixing the word *gozen*, and P.M. by *go-go*; thus—

gozen-ku-ji, <i>9 A.M.</i>	go-go jū-ichi-ji, <i>11 P.M.</i>
----------------------------	----------------------------------

To express the minutes the word *fun* is employed, but

the initial *f* is changed to *p* in the following combinations :—

ip-pun, <i>one minute.</i>	san-pun, <i>three minutes.</i>
rop-pun, <i>six minutes.</i>	jip-pun, <i>ten minutes.</i>

•
Examples.

San-ji ni-jip-pun,	<i>twenty minutes past three.</i>
yo-ji jū-go-fun,	<i>a quarter (literally, fifteen minutes)</i> <i>past four.</i>
hachi-ji-han,	<i>half-past eight.</i>

It is not usual to say “ten minutes to three,” “a quarter to four,” etc., the general practice being to state the number of minutes *past* the hour ; thus—

ni-ji go-jip-pun,	<i>2.50, i.e. ten minutes to three.</i>
san-ji shi-jū-go fun,	<i>3.45, i.e. a quarter to four.</i>

The counting of the days of the month is effected by a mixture of native and Chinese words. In the following table the Japanese words are given in italics and the Chinese in ordinary Roman type :—

ichi-nichi, \	the first of	jū-ichi-nichi,	11th.
<i>tsuitachi</i> , /	the month.	jū-ni-nichi,	12th.
<i>futsūka</i> ,	2nd.	jū-san-nichi,	13th.
<i>mikka</i> ,	3rd.	jū-yokka,	14th.
<i>yokka</i> ,	4th.	jū-go-nichi,	15th.
<i>itsūka</i> ,	5th.	jū-roku-nichi,	16th.
<i>muika</i> ,	6th.	jū-shichi-nichi,	17th.
<i>nanuka</i> ,	7th.	jū-hachi-nichi,	18th.
<i>yōka</i> ,	8th.	jū-ku-nichi,	19th.
<i>kokonoka</i> ,	9th.	<i>hatsūka</i> ,	20th.
<i>tōka</i> ,	10th.	ni-jū-ichi-nichi,	21st.

ni-jū-ni-nichi,	22nd.	ni-jū-shichi-nichi,	27th.
ni-jū-san-nichi,	23rd.	ni-jū-hachi-nichi,	28th.
ni-jū-yokka,	24th.	ni-jū-ku-nichi,	29th.
ni-jū-go-nichi,	25th.	san-jū-nichi,	30th.
ni-jū-roku-nichi,	26th.	san-jū-ichi-nichi,	31st.
gwanjitsu,	first day of the year.		
ō-misoka,	last day of the year.		
misoka,	last day of the month (whether the 30th or the 31st).		

The preceding forms, which are really cardinals, are also used for such phrases as “three days,” “fifteen days,” etc. For “one day,” however, we must say *ichi nichi*, not *tsuitachi*, as the latter is derived from *tsūki tachi*, *the moon rising*, i.e. *the first day of the moon*. Nor can *misoka* be employed for “thirty days” or “thirty-one days,” although it is derived from *miso*, *thirty*, and *ka*, *days*, both components being ancient native forms.

“January” is termed *shō-gwatsu*, literally “chief month,” sometimes also *ichi-getsū*, literally “one month.” The remainder are formed by prefixing the Chinese numbers to the word *gwatsu*; thus—

ichi-getsu,	} <i>January.</i>	shichi-gwatsu,	<i>July.</i>
shō-gwatsu,		hachi-gwatsu,	<i>August.</i>
ni-gwatsu,	<i>February.</i>	ku-gwatsu,	<i>September.</i>
san-gwatsu,	<i>March.</i>	jū-gwatsu,	<i>October.</i>
shi-gwatsu,	<i>April.</i>	jū-ichi-gwatsu,	<i>November.</i>
go-gwatsu,	<i>May.</i>	jū-ni-gwatsu,	} <i>December.</i>
roku-gwatsu,	<i>June.</i>	shiwasū,	

“One month,” “two months,” etc. are expressed by prefixing the Japanese numbers to the native word *tsūki* (month); thus *hitotsūki*, *one month*; *fūtsūki*, *two months*; etc.

Years are usually reckoned by what are termed “year-names” (*nengō*), i.e. arbitrary periods distinguished with names arbitrarily chosen. The present period is known as **Meiji**, which commenced on the 25th January 1868, but the Japanese government adopted the Gregorian Calendar as from 1st January 1873, so that the Japanese year now coincides with the English, and thus begins on the 1st January.

1890,	<i>Meiji Ni-jū-san-nen.</i>
1891,	„ <i>Ni-jū-yo-nen.</i>
1892,	„ <i>Ni-jū-go-nen.</i>
1893,	„ <i>Ni-jū-roku-nen.</i>
1894,	„ <i>Ni-jū-shichi-nen.</i>
1895,	„ <i>Ni-jū-hachi-nen.</i>
1896,	„ <i>Ni-jū-ku-nen.</i>
1897,	„ <i>San-jū-nen.</i>
1898,	„ <i>San-jū-ichi-nen.</i>
1899,	„ <i>San-jū-ni-nen.</i>
1900,	„ <i>San-jū-san-nen.</i>
Etc.	Etc.

Thus, to express, for instance, *8th September 1900*, in Japanese, we must say :

Meiji San-jū-san, ku-gwatsū, yōka,

in which it will be observed that the arrangement of the words is exactly the reverse of that in English.

Foreign dates are expressed as follows, prefixing the word “*Sei-reki*” (*literally*, Foreign Calendar) :—

8th February 1890 = *Seireki Issen-happgaku ku-jū-nen,*
Ni-gwatsu, yōka.

Interrogations relating to number and quantity are asked by means of the word *iku*, which, however, is

never employed independently but always in combination ; thus—

Ikutsū ?		<i>How many ?</i>
Ikura ?	}	<i>How much ?</i>
Ika-hodo ?		
Iku-satsū ?		<i>How many (books) ?</i>
Iku-sō ?		<i>How many (vessels) ?</i>
Iku-tabi ?		<i>How often ?</i>
Iku-nin ?	}	<i>How many (persons) ?</i>
Iku-tari ?		

and so on with all the auxiliary numerals, no phonetic modifications taking place in the latter.

The word *nani* (usually contracted to *nan*) may be employed in place of *iku* : thus—

Nan-nin ?	<i>How many (persons) ?</i>
Nan-gen ?	<i>How many (houses) ?</i>

“How much” is often translated also by *dore-hodo* ? or *dono-kurai* ? as—

Dore-hodo hairi masū ka ?	<i>How much will it contain ?</i>
Dono kurai irimasū ka ?	<i>How much do you require ?</i>

The Collective numbers are :—

Ichi-do,	}	<i>Once.</i>	Roku-tabi,	}	<i>Six times.</i>
(or)			Mu-tabi,		
Hito-tabi,	}	<i>Twice.</i>	Shichi-tabi,	}	<i>Seven times.</i>
Ni-do,			Nana-tabi,		
Futa-tabi,	}	<i>Thrice.</i>	Hachi-tabi,	}	<i>Eight times.</i>
San-do,			Ya-tabi,		
Mi-tabi,	}	<i>Four times.</i>	Ku-tabi,	}	<i>Nine times.</i>
Yo-tabi,			Kokono-tabi,		
Go-tabi,	}	<i>Five times.</i>	Jit-tabi,	}	<i>Ten times.</i>
Itsu-tabi,			To-tabi,		

The following miscellaneous phrases should be noticed :—

- | | | |
|--------------------|---|-------------------------|
| Fūtatsu zutsu, | } | <i>Two at a time.</i> |
| (or) Ni-mai-zutsu, | | |
| mitsu zutsu, | } | <i>Three at a time.</i> |
| sam-mai zutsu, | | |
- ni-do-me, *the second time.*
 san-do-me, *the third time.*
 dai ni ni, *secondly, in the second place.*
 dai san ni, *thirdly, in the third place.*
 hītotsu oki, *every other one (lit. one omitting).*
 fūtatsu mitsu, *two or three.*
 go bu, *five per cent.*
 ichi-wari, *ten per cent.*
 ni-wari, *twenty per cent.*
 ni-wari go-bu, } *25½ per cent.*
 go-rin, }

THE ADVERB, CONJUNCTION AND INTERJECTION.

NOTE.—The Preposition has been dealt with previously under the head of “Postpositions.”

I. THE ADVERB.

The Japanese language is almost devoid of true adverbs, but the deficiency is amply replaced by numerous words and locutions with functions equivalent to them. Most of these equivalents are nouns, adjectives or verbs, which, by the aid of postpositions and combinatives serve to denote the conditions which limit or distinguish an action or attribute.

The following lists contain the principal words performing the office fulfilled by European adverbs, in addition to those mentioned later.

(a). ADVERBS OF PLACE.

achi,	} <i>there, thither.</i>	koko,	} <i>here.</i>
achira,		kokoni,	
asuko,	} <i>there.</i>	sakini,	<i>before.</i>
asukoni,		shitani,	<i>below.</i>
atode,	<i>behind.</i>	sochi,	} <i>there, thither.</i>
doko,	} <i>where.</i>	sochira,	
dokoni,		soko,	} <i>there.</i>
dochi,	} <i>where, whither.</i>	sokoni,	
dochira,		soto,	<i>outside.</i>
kochi,	} <i>here, hither.</i>	uyeni,	<i>above.</i>
kochira,		yokoni,	<i>across.</i>

Examples.

Omaye koko ni matte ore, <i>you here waiting remain</i>	}	<i>You wait here.</i>
Danna wa koehira de, <i>master here</i>	}	<i>Is the master (anywhere)</i>
gozaimasū ka,		<i>here?</i>
Doko de sono hako wo o <i>where that box</i>	}	<i>Where did you buy</i>
kai nasatta? <i>buy did</i>		<i>that box?</i>
Dare ka soto de matsū, <i>someone outside waits</i>	}	<i>Someone is waiting</i>
		<i>outside.</i>
Dochira ye o ide de, <i>where go</i>	}	<i>Where are you going?</i>
gozaimasū ka, <i>is</i>		
Yō ga aru kara, kochi <i>business is because here</i>	}	<i>Come here, I have some-</i>
o ide,		<i>thing for you to do.</i>

(b) ADVERBS OF TIME.

ashita, *to-morrow*.ima, *now*.itsu? *when?*itsudemo, *always* (with a negative, "*never*").jikini, *soon*.kesa, *this morning*.kinō, } *yesterday*.

sakujitsu, }

kiō, } *to-day*.

konniichi, }

mata, *again*.mada, *still* (with a neg. verb, *not yet*).mettani (*with* } *seldom*.

a negative), }

mionichi, *to-morrow*.mō, *already* (with neg. verb, "*no more*").mōhaya, *already*.nochihodo, *by-and-by*.sendatte, *some days ago*.suden, *already*.sugu, *at once, immediately*.tabi tabi, *several times*.tadainna, *presently, immediately*.toki, *when* (relative).yube, *last night*.

Examples.

A	in	hanashi wa mettani	} <i>It is seldom we hear a story of that kind.</i>
	<i>called story</i>	<i>seldom</i>	
	kikimasenū,		
	<i>hear</i>		

Mō	o	kayeri ni natta,	} <i>He has already gone away.</i>
<i>already</i>	<i>return</i>	<i>has-become</i>	

Mada	ki	ya shimasūnai,	} <i>He cannot have come yet.</i>
<i>yet</i>	<i>come</i>	<i>will-not-do</i>	

Sakujitsu	kita,	} <i>He came yesterday.</i>

Kesa	tabemashita	ringo,	} <i>The apples I ate this morning.</i>
<i>this-morning</i>	<i>ate</i>	<i>apples</i>	

Mionichi	made	naorimasūmai,	} <i>He will not be well by to-morrow.</i>
<i>to-morrow</i>	<i>till</i>	<i>recover-will-not</i>	

Mada	hayō	gozaimasenū ka,	} <i>Is it not yet early?</i>
<i>yet</i>	<i>early</i>	<i>is-not</i>	

Sugu ni kawanakūte

at-once not-buying

narimasenŭ,

does-not-do

*Some must be bought at
once.*

Itsu iku d'arō ?

when go will-be

} *When is he likely to go ?*

Yūbe ame ga futta,

last-night rain fell

} *It rained last night.*

(c) ADVERBS OF QUANTITY.

amari, } *too much.*

yokeini, }

bakari, *about, only.*

chitto, } *a little, slightly.*

choito, }

chotto, }

donokurai ? *how much ?*

iku bun ka, *more or less,*
rather.

ikura ? *how much ?*

ikutsū ? *how many ?*

jinbun, *enough.*

motto, *more.*

sappari, *wholly.*

taisō, } *much, very,*

takūsan, } *enough.*

zuibun, *a good deal, pretty*

Examples.

Sono kasa wa ikura ?

umbrella how-much

} *How much is that
umbrella ?*

Hiōgo made donogurai

to what-quantity

aru ?

is

} *How far is it to Hiogo ?*

Amari takai,

too-much is-dear

} *It is too much (in price).*

Yūbe wa taisō atsūkatta,

last-night very

} *It was very hot last
night.*

Ikutsū gozaimasu ?

How many are there ?

Sore de takūsan,

That is enough.

Motto arimasu ka,

Have you any more ?

Chitto o kake nasaimashī, <i>a-little place deign</i>	}	<i>Please sit down a little.</i>
Taisō nigiyaka de gozaimashīta, <i>very lively was</i>		
Kore bakari de taranū d'arō, <i>this not-suffice will-be</i>	}	<i>This alone will not be sufficient.</i>
Taisō ni o kawari nasatta <i>very change done</i> ne !		
	}	<i>How very much changed you are.</i>

(d) ADVERBS OF MANNER.

dō, <i>how.</i>	naze, <i>why ?</i>
dōmo, <i>howsoever.</i>	sayoni, } <i>in that way, so.</i>
goku,	sō,
hanahada, } <i>very.</i>	sakasama, <i>upside down.</i>
ikaga ? <i>how ?</i>	somani, <i>so.</i>
kayoni,	tokoro ga, <i>nevertheless,</i>
kō, } <i>in this way.</i>	still.
kitto, <i>positively.</i>	tokoro de, <i>thereupon, and</i>
makoto, <i>truly, indeed.</i>	so.
ma, <i>quite</i> (always combined with the following adjective, of which the initial consonant is doubled, as <i>makka</i> (for <i>ma-aka</i>).	yahari, } <i>also.</i>
	yappari, (<i>emph.</i>)
	yohodo, } <i>very.</i>
	yoppodo,
	yoku, <i>well.</i>
	zchi, <i>positively.</i>

Examples.

Dare ga sō iinashīta ?	Who said so ?
Naze hayaku konai ? <i>why quickly not-come</i>	} Why don't you come quickly ?
Sonnani yasuku wa, <i>so cheap</i>	
uranakatta, <i>did-not-sell</i>	} I did not sell it so cheaply as that.

Kono kasa	wa	goku,	} <i>This umbrella is very dear.</i>
<i>this umbrella</i>		<i>very</i>	
takō gozaimasu,			
<i>dear is</i>			

Kona shina ga	makoto,	} <i>This article is truly cheap.</i>
<i>article</i>	<i>truly</i>	
ni yasui,		
<i>is cheap</i>		

Shinsetsu wa	arigatai	ga,	} <i>You are very kind,</i>
<i>kindness</i>	<i>thanks</i>		
zeshi	ikaneba	naranaï,	
<i>positively if-not-go</i>	<i>does-not-become</i>		} <i>but I must positively</i>
			<i>be going.</i>

Makka	na	kao,	} <i>A very red face.</i>
<i>quite-red</i>	<i>face</i>		

It will no doubt have been observed that in the preceding tables there are no equivalents for the adverbs of affirmation and negation "yes" and "no." This is owing to the fact that answers to questions in Japanese have not yet been reduced to the simple "yes" or "no" in English. The words *he!* *hei!* or *hai!* it is true, may mean *yes!* but they are most frequently employed as ejaculations to signify that the speaker has heard and understood, or that he is paying attention to what is being addressed to him. Thus, when a waiter is summoned he will exclaim *hei!* merely to notify that he has heard and will come.

The word *ie* (or *ie*) signifies *no!* but it is rarely employed except when the speaker desires to emphasise his denial.

The simple affirmative *yes!* is usually rendered by *so da*, *so desū* (more respectful), or *sayō de gozaimasū* (most respectful), all of which mean, literally, "that is so." In familiar intercourse, these are often contracted to the one word *sayō*.

Similarly the counterpart of the simple negative *no!*

is found in *sō ja nai*, and *sayō de gozaimasen* (more respectful), which mean "that is not so."

The same ideas are also conveyed by repeating the verb of the question either affirmatively or negatively; thus—

Mō kimashīta ka, *Has he come yet?*

Sayō de gozainasu, *Yes.*

O wakari ni narimashīta } *Do you understand?*
understanding has-become

ka, } *Yes.*
 Wakarimashīta, }
(I)-have-understood

Wakarimasen, } *No.*
(I)-understand-not

The indefinite forms in *ka* of adjectives are employed adverbially and form counterparts (though not exclusively) for the English adverbs in *-ly*; as, **yasuku**, *cheaply, easily*; **hayaku**, *quickly*.

Nouns which are rendered adjectival by the addition of *no* or *na*, are made to serve as adverbs by substituting *ni* for *no* or *na*; as—

daiji ni, *carefully.* teinei ni, *politely.*

makoto ni, *truthfully, really.* shinsetsu ni, *kindly.*

shizuka ni, *quietly, gently.*

An adverbial signification is imparted to some words merely by reduplication; thus—

tokoro-dokoro, *here and there* (tokoro, *a place*).

dan-dan, *gradually* (dan, *a step*).

hō-bō, *everywhere* (hō, *side, direction*).

iro-iro, *various kinds* (iro, *sort, kind*).

toki-doki, *sometimes* (toki, *time*).

tabi-tabi, *often* (tabe, *a time* [French, *fois*]).

nichi-nichi, *daily* (nichi, *day*).

naka-naka, *very, more than one might imagine*
 (naka, *inside*).

In numerous instances words which have to be rendered by adverbs or adverbial phrases in English, are the gerunds of verbs, which have passed into use as adverbs ; thus—

damatte, *silently* (damaru, *to keep silence*).
 hajimete, *for the first time* (hajimeru, *to begin*).
 yorokonde, *gladly* (yorokobu, *to rejoice*).
 kaette, *on the contrary* (kaeru, *to return*).
 machigatte, *wrongly* (machigau, *to err*).
 sadamete, *probably* (sadameru, *to confirm*).
 kesshite (used with a negative verb), *never* (kesshiru, *to determine*).

The particles *de*, *mo* and *to* are in some cases employed to produce adverbial phrases ; thus—

maru de, <i>quite</i> .	tonto mo (with neg. verb), <i>not in the least</i> .
waza to, <i>on purpose</i> .	don to, <i>with a bang</i> .

Onomatopoeic compounds like the English *ding-dong*, *slap-bang*, *higgledy-piggledy*, etc. exist extensively in Japanese, and are usually classed as adverbs. Examples of these are :—

pon-pon, <i>the sound of a gun</i> .	pika-pika, <i>glitteringly</i> .
para-para, <i>sound of rain</i> .	butsu-butsu, <i>grumblingly</i> .
pisshari, <i>slamming of doors</i> .	kyau-kyau, <i>yelping like a dog</i> .
goro-goro, <i>rolling of thunder</i> .	
bon-yari, <i>expressive of listlessness</i> .	gata-gata, <i>with a rattling noise</i> .
domburi to, <i>falling with a flop</i> .	soro-soro, <i>slow or laboured movement</i> .
patchiri, <i>sudden breaking</i> .	katchiri, <i>with a click</i> .
guzu-guzu, <i>complainingly</i> .	burra-burra, <i>saunteringly</i> .

II. THE CONJUNCTION.

In Japanese, conjunctions can scarcely be regarded as a separate part of speech, the service they render in English being performed partly by postpositions, partly by nouns, and partly by conjugational forms of the verb, as has been abundantly demonstrated previously.

The most frequently recurring conjunction in most languages—"and"—is sometimes rendered by *ni* or *to* as shown on pp. 41 and 45, but in most cases its signification is imparted by merely placing the nouns in juxtaposition, as *sake sakana*, *sake-beer and fish*.

The necessity for "and" between verbs or clauses is very nearly obviated by the construction with the Indefinite Form or Gerund shown on pp. 79 and 80.

"But" at the beginning of a phrase may be translated by *shikashi*, *shikashi nagara*, *datte*, or *demo*; as—

Hidoi furi ni natte kimashita; shikashi, yudachi desu kara, jiki agarimashō,	} <i>It has begun to rain hard; but as it is only a thunder-shower, per- haps it will soon clear again.</i>
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"Or" may be rendered by *nari*, or by *ya*, or it may be omitted entirely; thus—

Toka nari, hatsuka nari, Nido ya sando, Go roku nen,	<i>Ten or twenty days. Two or three times. Five or six years.</i>
--	---

"As," used with the signification "in the same manner as" is translated by *tōri* (*literally*, "way, road"); thus—

Go zouji no tōri, Watakushi no iu tōri ni nasai, Mae ni mo moshita tori,	<i>As you know, Kindly do as I say. As I have already said.</i>
--	---

III. THE INTERJECTION.

The Japanese language is abundantly supplied with words which are used to express some emotion of the mind, but as in other languages the interjection is a nondescript kind of word not entering into the construction of sentences so that it can hardly be considered as having any grammar.

The following are the interjections most frequently heard :—

A ! shows attention, and often assent on the part of a listener.

Aa ! may express either admiration or grief, and when long drawn out, usually tells of weariness.

Aita ! a cry of pain.

Ara ! tells of either joy or fear. Spoken quickly by women it shows surprise.

Ai ! often answers a call.

Dokkoi ! or **Dokkoisho !** is a signal for encouragement like the English, "Now then, altogether !" or "Up with it !" when lifting heavy weights. It is also a sigh of relief when the weight is safely lifted into its place.

Domo ! shows the speaker to be puzzled, not knowing just what to do. It also expresses astonishment, corresponding somewhat to "Well I never," "Indeed," and "Really."

Hate na ! equivalent to our "Well I never."

Koso ! an emphatic particle used to strengthen the word which precedes it.

Ma ! betokens surprise and wonder like "Oh !" and also entreaty like "Do ! do please !" It is used chiefly by women.

Naruhodo ! has no exact counterpart in English. It stands for attention, surprise, sympathetic wonderment in conversation, and corresponds pretty nearly to "Who

would have thought it!" "You don't say so!" Sometimes, when pronounced in an assenting tone of voice it means "Yes, I see," "Oh, indeed," "Really." When someone is telling a long story it is common for listeners to insert a *naruhodo!* when he pauses for breath. Instead of *naruhodo* we may say *sō desu ka?* *literally*, "is that so?" or, less politely, "*so ka.*"

Ne! serves to draw attention to a preceding word or clause, something like the English "you know," or the French "n'est-ce pas?"

Oi! is an exclamation used to call the attention of people.

Oya! is an expression of astonishment heard chiefly from the mouths of women.

Sa! is an exclamation used to urge or hurry anyone. It is often used with *sayō*; thus, *sayō sa!* "of course," "yes."

Yo! indicates address to some one. It is also often used at the end of a sentence to show emphasis.

Yai! betokens terror.

Yā! an expletive accompanying expressions of profound contempt.

Ya! shows pleasurable excitement over what is being witnessed. It is often heard in theatres as an expression of applause.

Zo! at the end of a sentence gives it a strong emphasis.

Examples.

Oi!	Kurumaya!	michi	ga	} <i>I say, jinriksha-man! are you not going the wrong way?</i>
<i>I-say</i>	<i>'riksha-man</i>	<i>road</i>		
	chigai wa shinai ka,			
	<i>mistake</i>	<i>not do</i>	<i>?</i>	
Hiōgo to iu tokoro wa to				} <i>Is Hiōgo far from here?</i>
	<i>place</i>	<i>distant</i>		
gozaimasū ka,				

Sayō sa !		<i>That it is! Of course it is!</i>
Hate na ! Kinō no asa Tokyo ye dashita henji ga mo kuru waka da ga,	}	<i>I can't make it out ! There should be a reply to the letter I sent to Tokio yesterday morning.</i>
Ikaga de gozaimasu ? Kitsuenjo de ip-puku itashimasho ka,		<i>Suppose we go and have a pipe in the smoke- room ?</i>
Sa ! o tomo itashimasho,		<i>All right, come along !</i>
Ma ! Yō gozaimasen ka,		<i>Oh ! why hurry so ?</i>
Oya ! kwaji to miete, hansho <i>conflagration</i> <i>fire-bell</i> wo utteru ga,	}	<i>Halloo ! there appears to be a fire ; they are ringing the fire-bell.</i>
Mō ku-ji sugi da, Naruhodo !		<i>It's past nine o'clock. You don't say so !</i>
Aa ! sappari shimashita !		<i>Ah ! I feel quite refreshed.</i>
Oi ! kyuji, hi wo o-kure, <i>waiter light</i>	}	<i>Waiter ! oblige me with a light.</i>

HONORIFICS.

Probably the most perplexing task which the student of Japanese finds in his path is the attainment of a correct use of the *honorific* and *humble forms of expression* which permeate the entire language.

In social intercourse, whether between servant and master, host and guest, men and women, or parents and children, various alternatives are provided in the grammar and vocabulary to indicate the relations of superior and inferior, real or formal, and although the subject of honorifics has been incidentally referred to in many places previously, it has been considered desirable to defer until now the full and detailed explication of their leading characteristics.

Although it is impossible to formulate precise rules for the employment of honorific idioms, the following main principles may be said to underlie their Japanese usage.

I. In speaking to equals, or to any persons except intimate friends or one's own servants, the honorific forms are used.

II. In speaking of oneself or one's own possessions the honorific forms are never employed.

III. In speaking of absent persons (the *third person* in English) custom varies. Should the person spoken about be decidedly superior in rank to the person spoken to, or should he be present and at least an equal, then honorifics are used.

Speaking generally, the beginner in the study of the language should avoid the forms of address set apart for the speech of superiors to inferiors, and even in conversation with his own servants he would do well to employ at least polite verbal forms, that is, the forms inflected with the verb *masū*. He should not, of course, employ honorific forms in intercourse with decided inferiors, but for all relationships, except those of his immediate family and of intimate friends polite verbal forms are appropriate.

Respect and humility are denoted in the following ways:—

1. By *honorific prefixes*.
2. „ „ *suffices*.
3. „ *special honorific and humble nouns, pronouns, and verbs*.

I. HONORIFIC PREFIXES.

The prefixes *o* and *go* are employed with nouns, adjectives and verbs to indicate respect. Usually, though not invariably, these prefixes denote that the words with

which they are associated are in the Second Person, or refer to something connected with the person addressed, and thus by their use, the necessity for the employment of pronouns of the Second Person is largely obviated. Thus *o taku* and *go shōchi* will generally signify respectively “your house” and “your consent,” without the intervention of a pronoun.

O being a word of Japanese origin is usually prefixed to native words, whilst *go*, a Chinese importation, is generally used before words borrowed from the Chinese, although neither of these rules is without exceptions. Subject to the restrictions laid down on page 155, *o* and *go* may be applied to the third person, thus *o rusu* may signify either “your absence,” or “his absence”; *go son*, “your loss,” or “his loss”; etc. Sometimes, in order to render the phrase still more respectful, the word **sama**, *Mr*, is superadded; thus—

Maido go yakkai sama each-time (hon.) help Mr desū, is	}	<i>I am much obliged to you for your continual help.</i>
O kage sama, sukkari shade Mr quite naoimashite gozaimasū, recovered am	}	<i>I have quite recovered; thanks for your kind enquiries (more liter- ally, “thanks for your influence”).</i>
Go taikutsu sama, tedium Mr	}	<i>It must be tedious for you.</i>
O kinodoku sama de poison-of-spirit gozaimasū, is	}	<i>I am sorry for it on your account.</i>

NOTE.—*Zannen* is substituted for *kinodoku* to express regret on one's own account.

In such sentences as the following beginners are often at a loss to account for the use of *o* and *go*, which at first sight seem to be employed in contravention of Rule II. on page 155.

O itoma moshimashō, } *I think I must now take*
(hon.) leave will-probably-say } *my leave.*

O tomo itashimashō, } *I should like to go with*
(hon.) companion will-probably-do } *you.*

O jama wo itashimashita, } *Excuse me for having*
(hon.) interference did } *interrupted you.*

Ato kara go aisatsu wo }
afterwards (hon.) answer } *I will send my answer*
moshimasho, } *afterwards.*
will-say }

Go shiu wa ikaga de }
(hon.) sake how } *May I offer you some sake-*
gozaimasu, } *beer !*
is }

In constructions such as the above, one might naturally infer that the honorifics are being applied by the speaker to himself, but this is not the case. He intends by their use to convey the idea that his *answer*, his *refreshment*, his *companionship*, and even his *interference* are dignified by their being associated with the person to whom he is speaking.

In some cases the honorifics are used, especially by women and members of the lower classes, not as a token of respect for the person addressed, but with honorific intent for the things to which they are applied. This usage originates probably in the ancient deification of the objects represented, or from the use of the words in connection with deified objects.

The following are examples :-

<i>tea,</i>	<i>o cha.</i>	<i>the sun,</i>	<i>o tentō sama.</i>
<i>hot water,</i>	<i>o yu.</i>	<i>the moon,</i>	<i>o tsūki sama.</i>
<i>cold water,</i>	<i>o hiya.</i>	<i>the weather,</i>	<i>o tenki.</i>
<i>soup,</i>	<i>o tsuyu.</i>	<i>cash,</i>	<i>o ashi.</i>
<i>food,</i>	<i>go zen.</i>	<i>money,</i>	<i>o kane.</i>
<i>a tray,</i>	<i>o hon.</i>	<i>a funeral,</i>	<i>o tomurai.</i>

O is also frequently associated with adjectives ; thus—

Danna wa, o isogashii	}	<i>My master is busy.</i>
<i>Master</i> (hon.) <i>busy</i>		
gozaimasū,		
<i>is</i>		
Yohodo o kirei desū,	}	<i>It is very pretty.</i>
<i>very</i> (hon.) <i>pretty is</i>		
O wakō gozaimasū,		<i>You are young.</i>

The locution *o saki* (or *o saki ye*) is employed with two distinct meanings. It may be an apology for going on in front of a person, like our “please excuse me for going first (upstairs, etc.),” or it may mean “*you* go first, please.”

II. HONORIFIC SUFFIXES.

Guta and *tachi*, the plural suffixes, are employed to convey a moderate degree of respect, whilst *shiu* expresses still less. *Ru* and *domo* have no honorific meaning.

Sama (more commonly *san*) corresponds to the English *Mr* and *Sir*, and is placed *after* the name, description or title in addressing, or speaking about, superiors ; thus—

Ikeda san,	<i>Mr Ikeda.</i>
Kōshi sama,	<i>The Minister</i> (plenipotentiary).
Danna san,	<i>Sir</i> (used by servants, to or of, masters, or a tradesman to a customer,

At times the Chinese word *Kun* (literally, *Prince*) is substituted for *sama* and *san*; thus Kanda Kun, *Mr Kanda*. Members of Parliament, and students generally, employ it in referring to each other.

Very recently *San* has passed into common use indifferently for *Mr*, *Mrs* or *Miss* in cases where no misconception can arise, although our words *Mrs* and *Miss* are generally rendered by such periphrases as—

Kanda, san no okūsama,	}	<i>Mrs Kanda.</i>
<i>Kanda Mr of, lady</i>		
Kanda san no ojōsan,	}	<i>Miss Kanda.</i>
<i>young-lady</i>		

The personal names of women (corresponding to European Christian names) are preceded by the honorific *o* and followed by *san*, but in familiar intercourse the latter word is generally omitted. In the majority of instances these feminine names are taken from natural objects, preferably those of an elegant or pleasing nature; thus—

O Hana San,	<i>Miss Blossom.</i>
O Tsuyu San,	„ <i>Dew.</i>
O Matsu San,	„ <i>Pine-tree.</i>
O Yone San,	„ <i>Rice.</i>

Usually, feminine names of more than two syllables are used without the honorific *o*, which is also discarded before surnames and men's personal names. *San*, however, may be affixed either to personal names or to surnames.

NOTE.—In Japanese the surname *precedes* the personal name just as if we should say “Smith John” instead of “John Smith.”

To one's own wife or servant the personal name with or without *o* is used,

In speaking of her husband a wife usually says *yado* or *teishiu* (generally pronounced *teishi*).

San is not used to the servants of one's friends, and to the servants of strangers it is replaced by *don*. One's own male servants are addressed by their personal names which are usually abbreviated, as *Tsune* for *Tsunekichi*.

Between themselves children employ the first part of the personal name with or without *san*.

San is in frequent use after names of trades and professions, as *kajiya san*, the blacksmith; *isha san*, the Doctor, both in the second and in the third person.

"Madame" is rendered by *oku san*, or more familiarly *o kumi san*, and Mademoiselle is *o jō san*, or *o mūsune go*.

III. HONORIFIC AND HUMBLE NOUNS.

The gradual infiltration of Chinese words into the Japanese language for over a thousand years has tended to develop a contempt for the native equivalents, and consequently Chinese words are usually considered more elegant than their Japanese synonyms. Thus in polite speech *go shin* is usually preferred to *o sake* (sake-beer); the general term for "head" is *atama*, the polite one, *o tsumi*; for *ōki na ki* the Japanese for "a large tree," the Chinese *tai-boku* is preferred; and so on.

It is, however, principally in speaking of the relatives of oneself and of others that humble and honorific nouns are employed, of which the following are the chief :—

	<i>One's own.</i>	<i>Another's.</i>	
<i>Grandfather,</i>	{ sofu, jiji, }	go sofu sama.	} <i>to children.</i>
		go sofu.	
		o ji sama.	
		o ji san.	

<i>One's own.</i>		<i>Another's.</i>
<i>Grand-mother,</i>	{ sobo,	go sobo.
	{ baba,	o bā san (<i>to children</i>).
<i>Father,</i>	{ oyaji,	go shimpu.
	{ chichi,	go sompū.
		ototsu san (<i>to children</i>).
		otottisan.
<i>Mother,</i>	{ haha,	go bokō.
		haha sama.
	{ okka (<i>by children</i>)	okka san (<i>to children</i>).
<i>Brother,</i>		go robō (<i>when aged</i>).
	{ ani,	o ani san (<i>elder</i>).
		go soukei („).
	{ ototo,	go shatei sama (<i>younger</i>).
		go shatei („).
<i>Sister,</i>		otōto go („).
	{ ane,	o ane san (<i>elder</i>).
		ane san.
<i>Husband,*</i>	{ imōto,	o imōto go (<i>younger</i>).
	{ tsure-ai (<i>lower class</i>),	danna.
	{ danna or teishin,	teishi (<i>familiar</i>).
	{ yado	go teishi.
	{ uchi } <i>literally, "house."</i>	
<i>Wife,</i>	{ taki }	
	{ niōbō,	o kami san (<i>lower class</i>).
	{ sai,	saikun }
		go shinzo } <i>middle class.</i>
	{ kanai,	oku san }
		oku sama, } <i>upper class.</i>
		go naishitsu }

* In general, the husband's surname is employed both *to* a wife and also *by* her in mentioning her husband, in the former case with *san* added, in the latter case without *san*.

<i>One's own.</i>		<i>Another's.</i>
<i>Son,</i>	{ segare,	go shīsoku.
	{ musūko,	o musūko san.
	{ kodomo (<i>and for daughters</i>).	
	{ sōriō,	go sōriō (<i>eldest</i>).
<i>Daughter,</i>	{ jūan,	go jūan (<i>second</i>).
	{ sannan,	go sannan (<i>third</i>).
	{ musūme,	go sokujo.
	{	o musūme go.
<i>Uncle,</i>	{	o jo san.
	{ oji,	oji san.
	{	oji sama.
<i>Aunt,</i>	{ oba,	oba san.
	{	oba sama.
<i>Nephew,</i>	oi,	o go sama.
<i>Niece,</i>	mei,	o mei go sama.
<i>Father-in-law,</i>	shiuto,	shiuto go.
<i>Mother-in-law,</i>	shiutome,	shiutome go.
<i>Son-in-law,</i>	muko,	o muko san.
<i>Daughter-in-law,</i>	yome,	o yome go.
<i>Grand-child,</i>	mago,	o mago.

Remarks.

1. In speaking of their elder relatives, children (and to a certain extent, women), add *san*, saying, for example, *otottsan*, "my father"; *ane san*, "my elder sister."

2. For the nominative particle *ga*, *de wa* is usually substituted, with the humble terms for "husband" (*yado*, *uchi*, *taki*); thus—

Taku de wa, tabi	ye dete	} <i>My husband is away ;</i>
	<i>journey to having-gone</i>	
rusu de gosaimasū,		
<i>absent is</i>		
		<i>he has gone on a</i>
		<i>journey.</i>

3. The terms applied to one's own relatives may also be employed for those of absent persons when no special respect is intended to be paid to the latter, and even for the relatives of the person spoken to, if he is decidedly inferior in rank to the speaker. *Segare*, however, should only be employed for *one's own* son.

4. Little boys up to six or seven years of age are called *botchan*.

Examples.

Go shimpu wa, ikaga de irasshaimasu?	} How is your father to-day?
Ano Daiku san wa o kami san ga arimasu ka,	} Has that carpenter a wife?
Sore ra no koto wo segare that (plu.) thing son kara kikinashita, from heard	} I heard about those things from my son.
Yome go san no go biōki daughter-in-law illness wa ikaga de gozaimasu, how is	} How is your (sick) daughter-in-law?
Kono ko wa, anata no go shisoku de gozaimasu ka,	} Is this little fellow your son?
He! watakushi no sōriō de gozaimasu,	} Yes, he is my eldest.
Sā, botchan! koko ye o kake nasai,	} Here, my little man, sit down here.
Ane hodo ōkiku wa nai, big is not	} She is not so tall as her elder sister.
Haha ga naku narimashita not became kara ni san nichī o itoma because two three day leave wo negaimasu, request	} My mother is dead, so I beg you to give me two or three days' leave.

IV. HONORIFIC AND HUMBLE VERBS.

Verbs are rendered polite by substituting the paradigms of *masū* (p. 75) for the ordinary forms given on pp. 58, 60, and 62. Formerly *masū* was exclusively honorific, but modern usage sanctions its employment as a respectful termination which may be used indiscriminately with any person of the verb.

The student should bear in mind that *masū* is a constituent of the abbreviations *desū*, *deshita* and *deshō*, which are therefore more respectful than *da*, *datta* and *darō*. It should also be noted that the use of an abbreviation including an honorific or polite form always shows less respect than does the unabbreviated form.

It must be observed, however, that the forms in *masū* are not honorifics, strictly speaking, being employed in most cases merely as indications of a courteous manner rather than of any special respect granted to the person addressed. When respect is intended to be shown it is usual to employ a periphrasis with the word *o*, "honorable," the Indefinite Form of the verb, and **mōsu**, *I say*, if the first person is meant, or *nasaru* (less commonly, *ni naru*) for the second or third person. *Nasaru* signifies "to deign"; *ni naru*, "to become."

Examples.

O tanomi mōsu,	<i>I ask.</i>
o tanomi nasaru,	} <i>You ask.</i>
o tanomi ni naru,	
O kashi nasatte kudasare,	<i>Please be kind enough to lend me —.</i>

Masū may be superadded; thus—

O negai mōshimasū,	<i>I ask a favour of you.</i>
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Another method of rendering a verb honorific is by substituting the Causal or Potential (passive) verb for the simple verb, on the principle that it is more polite to suggest that a person *is able* to do a thing or *causes it, to be done* rather than to state that he does it.

A yet further method is the employment of a separate verb according as the phrase is intended to be honorific or humble. The following are those in most general use : -

	<i>Neutral.</i>	<i>Humble.</i>	<i>Honorific.</i>
<i>To be,</i>	iru ; or oru.	iru ; or oru ;	o ide nasaru ; or irassharu.
<i>„ borrow,</i>	kariru,	haishaku suru ;	o kari nasaru.
<i>„ come,</i>	kuru,	mairu ; agaru ; makaru,	o ide nasaru ; irassharu.
<i>„ do,</i>	suru,	suru,	nasaru ; asobasu.
<i>„ eat,</i>	taberu,	itadaku ; chodai suru,	(meshi-) sageru.
<i>„ give,</i>	yaru,	ageru ; shinjo suru,	kudasaru ; kureru (less polite).
<i>„ go,</i>	iku,	mairu ; agaru ; makaru,	o ide nasaru ; irassharu.
<i>„ hear,</i>	kiku,	uketamawaru,	o kiki nasaru.
<i>„ meet,</i>	au,	o me ni kakaru,	o ai nasaru.
<i>„ receive,</i>	ukeru,	itadaku ; chodai suru,	o uke nasaru.
<i>„ say,</i>	iu,	mōshi-ageru,	ossharu.
<i>„ see,</i>	miru,	haiken suru,	goran nasaru.
<i>„ show,</i>	miseru,	o me ni kakeru,	o mise nasaru.

Examples.

Donata de irasshaimasū ka, } *May I ask who you are,*
 who are } *(Sir)?*

Mōshi-kanete orimasū, } *I can hardly say it (said*
 to-say-unable am } *in asking a favour).*

Doko ye irassharu ? <i>where to deign-to-go</i>	} <i>Where are you going</i> } <i>(Sir) ?</i>
Ikō to omou, <i>will-go think</i>	} <i>I am thinking of going.</i>
Nau'to osshaimashita, <i>what say</i>	} <i>What did you say (Sir) ?</i>
Sore de nau'to itta ?	<i>What did he say then ?</i>
Itsū o ide nasaru ka,	<i>When will you come ?</i>
Mata mairimasū,	<i>I will come again.</i>

The Imperatives of the Honorific verbs in the preceding list are used thus :

<i>deign to be (come or go) !</i>	{ irasshai ! or irasshaimashi ! { o ide nasai !
<i>be pleased to do !</i>	asobase !
<i>deign to eat !</i>	meshi-agare !
<i>condescend to give !</i>	kudasai !
<i>deign to say !</i>	osshaimashi !
<i>deign to do !</i>	nasai !
<i>deign to look !</i>	goran nasai !

NOTE.—*o ide nasai* is often familiarly contracted to *o ide* ;
goran nasai to *goran*.

The Imperatives of other verbs are very seldom used except when addressing one's own servants or coolies, as such modes of address sound, in Japanese ears, too blunt and abrupt. Thus the common verb **naosu**, *to mend*, when employed in a command would not be **naose ! mend !** but rather **naoshite kudasai**, *mending condescend = please mend*, or **o naoshi nasai mase**, *honorably mend deign = please mend*. In like manner *kake*, the Imperative of **kaku**, *to write*, would be replaced by *o kaki nasai*, or *o kaki kudasai*, or *kaite kudasai*.

Speaking generally, it may be held that the difference

between *nasai* and *kudasai* is one of degree, the former being usually a very polite command, whilst *kudasai* is a request and would be employed, for instance when one asked a friend to do something for one.

Examples.

Kondate wo misete kudasai,	}	<i>Please show me the bill-of-fare</i>
<i>showing condescend</i>		
Mata irasshai,	}	<i>Please come again.</i>
<i>again dign-to-come</i>		
Itte mite koi !		<i>Go and look !</i> (to a servant).
Itte gorau nasai !	„ „	(to an equal).
Mō ippen osshatte,	}	<i>Please say it again.</i>
kudasai,		
Dōzo o mise nasai,	}	<i>Please show it to me.</i>
(or) Misete kudasai,		

SYNTAX.

The normal arrangement of the Japanese sentence is—

First, the nominative case.

Second, the indirect object of the verb, or a noun followed by a postposition.

Third, the direct object of the verb (accusative case).

Fourth, the verb, or the verbal form of an adjective.

Examples.

Watakūshi wa	tabako ga,	}	<i>I am very fond of tobacco.</i>
<i>I</i>	(nom.) tobacco of		
dai-suki desū,			
<i>very fond am</i>			
Natsu ga	kimashīta,	}	<i>Summer has come.</i>
<i>summer</i>	(nom.) has-come		
O-cha ga	dekimashīta,	}	<i>The tea is ready.</i>
<i>tea</i>	(nom.) is-made		

Watakūshi wa	zeikan	no	} <i>I am a custom-house officer.</i>
<i>I</i>	(nom.)	custom-house of	
yakunin de gozaimasū,			} <i>He is a policeman.</i>
Ano hito wa	jūsa de		
<i>he</i>	(nom.)	policeman	
gozaimasū,			} <i>I have a pain in my foot.</i>
Watakūshi ga ashi wa	itande iru,		
<i>my</i>	foot (nom.)	painful is	

An exception to the above normal order occurs in comparisons, where the object with which the comparison is made is usually placed first; as—

Watakūshi yori, anata o	} <i>Than I, you are young(er),</i>
<i>I</i>	
than, you	
wakō gozaimasū,	} <i>i.e. You are younger than I.</i>
<i>young are</i>	
Kono yama yori are	} <i>Than this mountain, that i.</i>
<i>this</i>	
mountain than that	
wa takai,	
(nom) is-high	
	} <i>high(er), i.e. That mountain is higher than this.</i>

The relative sequence of the direct and indirect objects is sometimes varied. As a rule whichever of the two it is meant to emphasise comes first. Thus in rendering into Japanese the sentence "He went away without giving the horse its fodder," if it is meant, for instance, that he had fed the other animals but not the horse, we should, in English, render the word *horse* emphatic by placing stress of the voice on it, but to render the same idea in Japanese the word would simply be placed first; thus—

Mūma ni kaiba wo	} <i>He went away without giving the horse its fodder.</i>
<i>horse to fodder (acc.)</i>	
tsūkezu ni itte	} <i>the horse its fodder.</i>
<i>giving-not having-gone</i>	
shimatta,	
<i>finished</i>	

If, however, it is meant that the person had given the horse his *water*, etc., but not his *fodder* we should, in English, stress “fodder,” and put it first in Japanese; thus—

Kaiba wo mūma ni, etc.

When a subject to the verb is expressed it is generally placed at the beginning as already stated, but usually verbs are subjectless, and instead of expressing an act as performed by some person they intimate rather a “coming-to-be” on his part. Where no subject is named, the word on which it is desired to lay most stress is frequently placed at the head of the sentence and followed by the isolating postposition *wa* (see remarks on this particle, p. 47).

Examples.

Sonna koto wa, ii ya	}	<i>I should never think of saying such a thing.</i>
<i>such thing as-for saying as-for</i>		
itashimasen, <i>do-not-do</i>		

Kyō no atsūsu wa	}	<i>The heat to-day is intolerable.</i>
<i>to-day of heat as-for</i>		
koraeremasen, <i>cannot-bear</i>		

Kore wa, nan de dekite	}	<i>What is this made of?</i>
<i>this as-for what by eventuating</i>		
orimasū,		

Kono hen wa, ka ga	}	<i>It is quite tiresome, the number of mosquitoes in this neighbour-hood.</i>
<i>this vicinity as-for mosquito</i>		
ōkūte urusō gozaimasū,		
<i>being-many tiresome is</i>		

Kono mono wa, Nihon-go de <i>this thing as-for Jap.-language by</i>	}	<i>What is this called in Japanese (liter- ally, "As for this thing, what do (people) say that it is?")</i> 。
nan to moshimasu ka <i>what that say ?</i>		

Qualifying words or phrases precede the words which they qualify; thus—

- (a) the adjective and the verb in the attributive form precede the word to which they refer, as **atsui**¹ **kami**,² *thick*¹ *paper*²; **kuru hito**, *the person who comes* (*literally*, "the comes person").
- (b) the adverb precedes the verb, adjective or other adverb which it modifies; as—

Hayaku o ide nasare, <i>quickly come do</i>	}	<i>Come quickly!</i>
Kono uma wa goku, <i>this horse (nom.) very</i>		
takō gozaimasu, <i>dear is</i>	}	<i>This horse is very dear.</i>
Amari mutsukashi, <i>too is-difficult</i>		
Taisō nigiyaka de <i>very lively</i>	}	<i>It is too difficult.</i>
gozaimashita, <i>(it) was</i>		
	}	<i>It was very lively.</i>

- (c) the noun followed by the possessive particle *no* or *ga* precedes the noun to which it is joined; as—

Neko no tsume, <i>cat of claws</i>	}	<i>The claws of a cat; a cat's claws.</i>
Kin no kahei, <i>gold of coins</i>		
Jū-nen ga aida, <i>ten-years of space</i>	}	<i>Coins of gold; gold coins.</i>
	}	<i>For the space of ten years.</i>

Particles denoting number and case, with *wa*, *ya*, *ga*, *mo* and *to* follow the noun ; as—

Okūsama gata,	<i>ladies.</i>
onna shū, }	
onna domo, }	<i>women.</i>
yakunin-tachi,	<i>officers.</i>
tori ni,	<i>to a bird.</i>

When two or more verbs or adjectives are co-ordinated in a sentence, only the one placed last assumes the inflection or particle belonging to all, the others taking the Indefinite Form. This rule has been given previously, and a rule somewhat analogous governs the use of nouns and pronouns, by which particles belonging to several nouns or pronouns are not placed with each of them, but only with the last of the series ;* thus—

Watakūshi to omaye wa Yoroppa	} <i>When you and I came from Europe.</i>
<i>I and you Europe</i>	
kare toki, <i>from came</i>	
Kōri to mizu wo motte koi,	} <i>Bring ice and ice and water (acc.) having-carried come water.</i>
<i>ice and water (acc.) having-carried come</i>	
Ya ka tama ni atatte	} <i>He died either by an arrow or a bullet.</i>
<i>arrow or bullet by striking</i>	
shinimashita, <i>died</i>	
Taisetsu na tegami hon ni kane	} <i>Besides important letters and books, it contained money.</i>
<i>important letter book money</i>	
mo haitte imashita, <i>having-entered was</i>	
Hone to kawa to ni natta,	} <i>He has become skin and bone</i>
<i>bone skin</i>	

* See, however, "Dano" p. 33.

Mo (with any other particle preceding it), however, accompanies each substantive in a series ; thus—

Fûransu ni mo, Doitsu	}	<i>Both in France and in Germany.</i>
<i>France in also Germany</i>		
ni mo,		
<i>in also</i>		

Expressions of time are usually put before expressions of place ; as—

Tonen mo Tōkyō ni hakurankwai	}	<i>Is there to be an exhibition at Tokio this year?</i>
<i>this-year at exhibition</i>		
ga arimashō ka?		
<i>will-be</i>		
Kionen no natsu watakūshi no	}	<i>The man who came to my place in the summer of last year.</i>
<i>last-year summer my</i>		
tokoro ni kita hito,		
<i>place came man</i>		
Toshi ni nido gurai dzutsu	}	<i>Would it not be possible to go to H. twice each year?</i>
<i>year twice amount each</i>		
Hiōgō ye dete kuru wake ni		
<i>to out come reason</i>		
wa ikumai ka,	}	
<i>will-not-go ?</i>		

Explanatory or dependent clauses precede the principal clause ; as—

Mionichi tenki ga yoroshukereba,	}	<i>If the weather is fine, I will come to-morrow.</i>
<i>to-morrow weather if-good</i>		
mairimasu,		
<i>come</i>		
Sono tegami wo yonde nan'	}	<i>What did he say when he read that letter?</i>
<i>that letter (acc.) having-read what</i>		
to itta,		
<i>said</i>		

Nikko	wo	minai	uchi	wa	} <i>Do not use the word</i> <i>"magnificent" un-</i> <i>til you have seen</i> <i>Nikko (a saying).</i>
	(acc.)	see-not	within	as-for	
"kekko"	to	iu-na,			
magnificent	that	say-not			
Te	ga	hiete	tamaranai,		} <i>I don't know what to</i> <i>do, my hands are so</i> <i>cold.</i>
hands		being-cold	cannot-bear		

Final verbs and adjectives are frequently omitted in cases where no misconception or ambiguity can arise, especially in short idiomatic sentences; as—

O	hayō	(gozaimasū),	} <i>Good morning!</i>
hon.	early	(is)	
Dōzō	kannin	shite	} <i>Please have patience with me.</i>
	please	patience	
	(kudasare)	having-dow	

This example of ellipsis is the one of most frequent recurrence, but it is by no means the only one. A feature of speech much in vogue is the breaking-off of a phrase in the middle, leaving the rest to be inferred; thus—

Kochira	de	zonjite	oreba,	} <i>I would tell you if I knew</i> <i>(but I don't know).</i>
here	in	knowing	if-be	
	moshi	agemasu	ga	
	say-will	lift-up	although	
Cha	wo	irete	(o kun nasai),	} <i>Make some tea.</i>
tea	(acc.)	putting-in		
Ikita	mono	desū	keredo	} <i>I should like to go, but</i> <i>(I am afraid I can-</i> <i>not).</i>
like-to-go		is	although	
Sayō	demo	gozaimashō	ga,	} <i>That is perhaps so, but</i> <i>(it does not affect the</i> <i>question, etc.).</i>
thus	even	will-probably-be	but	

Conjunctions are usually placed at the end of the sentence or clause to which they belong; as—

Ii keredo, ne ga takai, } *Though it is good, the*
it-is-good though, price is-high } *price is high.*

Uso da to iimasu, } *He says that it is a lie.*
lie (it) is that (he) says }

Aite iru nara, kashite kudasai, } *Please lend it to me if*
open it-is if lending condescend } *you do not require*
it at present.

Kutabiremashita kara, chotto } *Let us rest a little*
have-become-tired because a-little } *because I am tired.*
yasuminashō,
will-probably-rest }

In English, interrogation is indicated by an inversion of the normal construction of the sentence, but in Japanese no alteration is made, the interrogation being denoted merely by placing the postposition *ka* at the end of the phrase; as

Kimashita, *He has come.*
Kimashita ka, *Has he come ?*

As in English, two negatives make an affirmative, and thus destroy each other; thus—

Shiranu koto wa gozaimasen, *He certainly knows.*
not-know thing is-not }

Mō ikanakereba narimasen, *I really must go now.*
already if-do-not-go is-not }

Kō shinakereba narimasen, *It must be done in*
thus if-not-do is-not } *this way.*

In Japanese, the personification of inanimate objects is almost entirely unknown. Thus we find no counterparts

for such expressions as “the flight of Time,” “Smiling Morn,” “the sting of Death,” etc., and even the employment of the name of an inanimate thing as the subject of a transitive verb is repugnant to the matter-of-fact Far-eastern mind. For example a Japanese will not say, “This heat knocks me up,” but rather—

Kono atsusa ni dômo yowatta,
this heat on-account-of have-become-weak,

i.e. “I am knocked up on account of this heat.”

Similarly, where we should say “His not-understanding annoys me,” he would embody the notion in the words—

Wakarani de komaru, }
(his) not-understanding at (I) am-annoyed }

i.e. “I am annoyed at his not-understanding.”

REPORTED SPEECH; INDIRECT NARRATION.

In English, a sentence when reported by another person is usually reconstructed; thus, if I say “I shall come,” another person, in reporting my intention uses the words “He said he would come.” In Japanese, however, the sentence is repeated exactly as spoken and the particle *to*, *that*, is placed after it to denote that it is a quotation; thus—

Mairu to iimashita.
“I-will-come,” that (he) said.

Examples.

Sore wo Komuro San kikaremashite, <i>that Mr having-heard</i>	} <i>Hearing of that, Mr Komuro said there might be some people who thought so.</i>
“sô omou mono mo arô,” to <i>so think people may-be</i>	
iwaremashita, <i>(he) said</i>	

Enzetsu ga mō shimai ni

lecture already finish

natta to iimashita,

became (he) said

} *He said that the lecture
was over.*

Iku, to iimashita,

I-will-go that he-said

} *He said he would go.*

Haha ga sono koto wo

mother that thing

mōshimashitara, ko-toshi

when-she-spoke-of this-year

wa ayaniku shirabe-mono

unfortunately investigation

ga aru kara yenkai wa

is because entertainment

gozaimasenū to

is-not that

kotayemashita,

he-answered

} *When my mother asked
him about it, he said
that unfortunately he
would be prevented
from giving an enter-
tainment this year, by
an investigation which
he had in hand.*

Taisō ni kirei desu to hito

greatly pretty is that people

ga iimasu,

(nom.) say

} *It is said to be extremely
pretty.*

Conversational Phrases on Subjects of Every-day Life.

NOTE.—The words used in the following phrases will be found in the Vocabularies at the end of the book. The construction of the respective sentences will be readily understood if the grammatical portion of this work has been diligently studied. In many cases the English phrases are given in a brief and abrupt form, but the Japanese equivalents are uniformly polite and may be addressed to all classes.

Questions.

Do you speak English?	Ei-go wo go-zonji desū ka.
What do you call it in Japanese?	Nihon-go de nan to mōshimasu ka.
How do you say it in Japanese?	Nihon-go de, dō iū fū ni iimasu ka.
What is this used for?	Kore wa nani ni tsukaimasu ka.
What is that? (which you have in your hand, etc.)	Sore wa nan desū?
What is that—(e.g. <i>ship</i>) called?	Sono — wa nan' to iu?
What do you want?	Nan desū ka.
What do you say?	Nani wo osshaimasu ka.
Who is it?	Dare desū ka.
What do you think of it?	Dō omoimasu ka.
Which do you prefer?	Dochira ga yō gozaimasu ka.
Where are you going?	Dochira ye irassharu ka.
Where have you been?	Doko ye oide deshita ka.
Where is it?	Doko ni aru ka.
Is it so?	Sō desū ka.
Isn't it so?	Sō ja nai ka.
What are you doing?	Nani wo shite iru no desū ka.
Where has he gone?	Doko ye mairimashita?

About the Way or Road.

Where does this road lead to?	Kore wa doko ye iku michi da?
Please tell me the way to —.	— made no iku michi wo oshiete kudasai.
Which way shall I go?	Dono michi wo ikimashō ka.
Shall I turn to the right (left)?	Migi (hidari) ye magarimashō ka.
Turn to the right (left).	Migi (hidari) ye magare.
Must I keep straight on?	Massugu ni ikimasu ka.
Keep straight on.	Massugu ni itte o-kure.
Is not this the — road?	Kore wa — michi ja nai ka.

Kindly direct me to —.

Is this the right way?

No, Sir, that is the way.

I do not know or I would tell you.

What is the distance to —?

What place is this, please?

Chotto ukagaimasū ga, — ye iku
ni wa dochira ye mairimashite
yoroshiū gozaimasū ka.

Kore wa hom-michi desū ka.

Iiye, hom-michi ja gozaimasen;
ano michi ga hom-michi de
gozaimasū.

Kochira de zanjite oreba, mōshi-
agemasū ga.

— ye dono kurai arimasū ka.

Moshi, koko wa nan to iū tokoro
d'arō?

At a Town.

Here, bring me a jinrikisha.

What is the charge (*or* fare)?

Can I engage you by the hour?

How much do you charge per
hour?

What will you take me to —
for?

Take me to — as quickly as you
can.

I will increase your fare if you go
quickly.

Run quicker!

I am not in a hurry so you can
take your time.

Put these things under the seat.

I want to go to — to stay some
hours and then return.

Take me back to —.

Wait for me.

I wish to see the streets, so you
may go slowly.

I wish to purchase some —; is
there a good shop?

There is a good one at —.

Here is your fare.

The heat is unbearable to-day.

It is terribly cold.

It is most disagreeable weather.

It is very hard walking the roads
are so bad.

Oi, jinrikisha it-chō motte koi.

Ikura desū ka.

Jikan-gime de ore wo noseru ka.

Ichi-ji-kan wa ikura?

— made dono-kurai de noseru
ka.

O-isogi de — made yatte kure.

Hayaku ittara chinsen wo mashite
yarō.

Motto hayaku hashire!

Isoganai kara, soro-soro to itte
mo ii.

Kono mono wo kekomi ye irete
o-kure.

— ye itte, ni-san-jikan ite, sore
kara kaeru tsumori da.

Kore kara — made modose.

Matte kure.

Machi wo mi-nagara yu-kitai kara,
shidzuka ni yatte o-kure.

— kaitai ga, ii mise ga aru ka.

— ni ii mise ga gozaimasū.

Sa, kore wa chinsen da.

Kyō no atsūsa wa, koracraremasen.

Osoroshiku samui.

Komarimashita o tenki da.

Michi ga warukūte, aruku n hone
ga oremasū.

Here is a card of my hotel.

I am much obliged to you for the trouble you have taken.

Good morning!

Good evening!

Good night! (*said to one retiring to bed*).

Good-bye

How do you do?

Thank you, I am very well.

How is your family?

Thank you, all very well.

Please present my compliments to your family.

What production is this place noted for?

This place is noted for ———.

Where is the Post Office (Railway Station)?

It is on that side of the street.

Is there not a person of the name of ——— living about here?

You will find him on the right (left) side of this street.

He lives in the next street to this.

The next door is the house for which you are asking.

I will show you where he lives.

Order a jinrikisha for me.

I will go in a jinrikisha.

Is the jinrikisha ready?

You have overcharged me.

Kore wa watakushi no yadoya no na-fuda de gozaimasu.

Oki ni o hone-ori.

Ohayō gozaimasu!

Konban wa!

O yasumi nasai!

Sayonara!

Go kigen yoroshii gozaimasu ka.

Arigatō, tashia de gozaimasu.

O taku de wa mina-san o kawari wa gozaimasen ka.

Arigatō, kawari de gozaimasen.

Dōzo, o uehi ye yoroshiku, oshatte kudasai.

Kono hen no meibutsu wa nan darō?

Kono hen no meibutsu wa, madzu ——— de gozaimasen.

Yābin-kyoku (Suteishon) wa dochira de gozaimasu ka.

Sore wa muko-gawa de gozaimasu.

Kono hen ni ——— to iu na no hito ga sunde imasen ka.

Kono tōri-michi no hidari-gawa (migi-gawa) ni gozaimasu.

Sore wa, tsugi no cho-nai de gozaimasu.

Tonari ga o-tadame nasaru uehi desū.

Ansō hito no tokoro wo oshiete agemashō.

Kuruma wo tanonde o-kure.

Kuruma ni notte ikō.

Kuruma no shitaku ga dekita ka.

Onna wa taiso kake ne wo tsuketa.

At an Hotel.

Can I have a suite of rooms?

Mitsu yotsu no tsudzuita zashiki ga aite imasu ka.

Have you a room with a good view?

Miharashi no ji heya ga aru ka.

How will this room suit you?

Kono heya wa ikaga de gozaimasu ka.

This will do very nicely.

Kore wa kekkō da.

What do you charge for a night's lodging?

I will engage these rooms.

Please send the landlord up.

Please send the chambermaid here.

I want something to eat.

Waitress, please let us have something or other to eat.

I want to have a wash.

Please give me some water.

Lend me another towel.

Have you a newspaper?

Have you foreign newspapers?

Where can I dine?

At the table d'hôte.

Where shall I sit?

Can I have this seat?

Take this seat, please.

What do you charge per head at the table d'hôte?

Is wine included in that?

Kindly take your seats, gentlemen.

Please show me the wine-list.

Let me have a cigar, please.

Please get me a cigarette.

Please pass the matches.

Where is the smoke-room?

Is my bed ready?

Give me another pillow.

Is the bath ready?

Please let me know when it is ready.

The bath is now ready, Sir.

Please lend me a sponge.

Call me early, please.

I shall leave at seven o'clock to-morrow morning.

I wish to catch the first train to — to-morrow.

What time will you get up, Sir?

Call me at six, please.

Send me up some hot water in the morning.

Hito-ban no tomari-ryō wa ikura?

Kono heya wo karimashō.

Teishiū wo yokoshite o-kure.

Jochū wo koehin ye, yokoshite o-kure.

Watakūshi wa nani ka mono wo tabetai.

Oi! nedan, nanika misukurotte dashite kun na.

Chōdzu wo tsukaitai.

Midzu wo o-kure.

Tenugui wo mō hitotsū kashite o-kure.

Shinabun wo motte orimasū ka.

Yoko-moji no shinbun wo motte orimasū ka.

Shokuji wa doko de shimasū ka.

Shokudō de gozaimasū.

Doko ni koshi-kakemashō ka.

Kono tokoro wa ii ka?

Dōzo, koko ni o kake nasaimashi.

Shokudō nara, ichi-min-mae ikura desū ka.

Sake-ruī mo sono uchi ni baitte orimasū ka.

Dōzo, mina-san, o kake nasaimashi.

Sake-ruī no mokuroku wo misete o-kure.

Ha-maki-tabako ippon o-kure.

Kami-maki-tabako ippon o-kure.

Machi wo o-kure.

Kitsuenjo wa doko desū ka.

Toko ga shikemashita ka.

Makura wo mō hitotsu o-kure.

Furo ga waite iru ka.

Waitara shirashite o-kure.

Tadaima, o-yu ga wakimashita.

Kainen wo kashite o-kure.

Hayaku okoshite o-kure.

Myō-asa shichi-ji ni shuttatsu shimasū.

Myō-asa — yuki no ichi-ban kisha no noritai.

Nan-ji ni o oki nasaimasū ka.

Roku-ji ni okoshite kure.

Asu no asa yu wo motasete yokoshite o-kure.

Good-night and sleep well.
Please put out the light.

I shall be down to breakfast
in five minutes.

Tell the waiter to let me have
some breakfast.

Have you cleaned my boots ?

Please clean my boots.

Please let these things be sent
to the wash.

Has the laundress returned my
washing ?

Let my linen be well-aired.

Please let me have my bill.

How much is my bill ?

Good-bye, Sir, and please come
again soon.

Good-bye ; I thank you for your
kind attention.

Go kigen yō o yasumi nasaimashi.
Akari wo keshite o-kure.

Mō go-fun de asahan ni mairi-
masū.

Asahan wo koshiraeru yō ni
kyūji ni iitsukete o-kure.

Kutsū wo migaitaka.

Kutsū wo migaite o-kure.

Kono mono wo sentaku ni yatte
o-kure.

Sentaku mono wo motte kitaka.

Kanakin-rui no sentaku mono wo
yoku kawakashite kure.

Kanjō o-kure.

Kanjo wa ikura ?

Sayōnara ; dōzo o-chikai uchi ni
negaimasū.

Sayōnara ; Ōki ni o sewa ni
narimashita.

Buying and Selling.

Have you any silk like this ?

What is the price ?

Please show me that.

Have you no better ?

Have you any cheaper ones ?

How much do you require ?

Which is the cheapest ?

Show me something better.

What is the lowest price you
will take ?

Well, I will buy it at that
figure.

I will buy this — if you will
take — yen.

The lowest I can sell at is —
yen.

I can sell it at —.

Won't you reduce the price a
little ?

How do you like this — ?

How much do you ask ?

I will buy this also.

Kono yō na kinu ga arimasū ka.

Ikura desū ka.

Dōzo are wo misete kudasai.

Motto yoi no wa arimasen ka.

Motto yasui no ga arimasū ka.

Dono gurai yoroshiū ?

Dochira ga yasui ?

Motto yoi mono wo misete
kudasai

Ketchaku no tokoro wa, ikura
made makarimasū ka.

Ma, sono nedan naraba kaimashō.

Kono — wo — yen nara
kaimashō.

Goku makete — yen.

— de sashi-agemasū.

Nedan wo sukoshi wa makete
kurenai ka ?

Kono — wa, ikaga de gozai-
masū ?

Ikura desū ka.

Kore more kaimashō.

This is quite enough.
How much are they altogether?
Send the things to No. —

I am leaving on —, so please
have the things packed by
then.

Kore de takusan.
Minna issho ni ikura?
Ninotsu wo — ban ye yatte
kure.
— ni shuppan suru kara sore
made ni mono wo uidzukuri
shinakereba narimasen.

Eating and Drinking.

I am very hungry.
I am very thirsty.
Are you hungry?

Are you thirsty?

Please show me the menu.
Give me some — please.
What will you take to eat?
Please give me some more.
May I offer you a cup of tea?
Please bring me a cup of coffee.
Will you take some soup?
I will take a little.
May I trouble you for the —.
What fish is that on the dish?

It is cod-fish.
This fish is well-cooked and
delicious.
Is it sea or fresh-water fish?

Give that gentleman something
to drink.
Have you a wine-list?

Give me a glass of —.
Show me some liquors.
Give me a glass of this.

Taisō hara ga berimashita.
Taisō nodo ga kawakimashita.
Anata wa kūfuku de wa gozai-
masen ka.
Anata wa nodo ga kawakimashita
ka.
Kondate wo misete.
Dōzo — o-kure.
Nani wo meshi-agarimasu ka.
Motto o-kure.
O cha ippai sashi-agemashō ka.
Kōhi wo ippai motte kite o-kure.
Sōppu wo agarimasu ka.
Sukoshi motaimashō.
— wo o-kure.
Naga-zara ni notte iru sakana
wa nan de gozaimasu ka.
Tara de gozaimasu.
Kono sakana mo yoroshii, ryori
mo yoku dekite imasu.
Umi-nwo desū ka kawa-nwo desū
ka.
Auo o-kata ni nani-ka sake wo
agete o-kure.
Sake-ni no mokuroku ga motte
orimasu ka.
— wo ippai o-kure.
Rikazu iro-iro misete o-ukure.
Kore wo ippai o-kure.

Visiting.

Is Mrs — at home?

Is your master at home?

Okūsama wa, o uchi de gozaimasu
ka.
Go shujin wa, o taku de gozaimasu
ka.

No, Sir, he is out.
 When will he return?
 Please tell him (*or her*) I am waiting.
 Please come in.
 Show him (*or her*) in.
 Pray take a seat.
 Excuse me for keeping you waiting so long.
 Are you quite well?
 I am quite well, thank you.
 I must now say good-bye; *or*, I must now take my leave.
 I have been wearisome to you (*said on taking leave after a visit*).
 Please make my compliments to ----.
 Kindly remember me to Mr ----.
 I regret that I cannot avail myself of your kind invitation for to-day.
 At what time will you come?

Tadainna rusu de gozaimasū.
 Itsu kaerimasū ka.
 Watakushi ga matte iru to mōshite o-kure.
 O agari nasai.
 O tōshi mōse.
 Dōzo o kake nasai-mashi.
 O machidō sama.
 Go kigen yō gozaimasū ka.
 Arigatō, tassha de gozaimasū.
 O ifoma itashimashō.
 O yakamashiū gozaimasū.
 ---- san ni yoroshiku negaimasu.
 ---- san ye yoroshiku o tanoni-moshimasu.
 Sekkaku no o sasoi de gozaimasū ga, kounichi wa mairikane-masu.
 Nan-ji goro ni oide nasaimasu ka.

Travelling.

Is my luggage packed?
 Bring my luggage, please.
 Put the luggage into the jinrikisha.
 I will start when all is ready.
 I shall go to Yokohama to-morrow if it is fine.
 When will you start?
 I shall go to-morrow.
 Has my luggage come?
 Have you brought my luggage?
 Shall we catch the train?
 What time does the train leave for ----?
 It leaves at half-past nine.
 What is the fare?
 Please give me a first-class (*second-class*) ticket for ----.
 Please give me a return ticket.

Nimotsu wa nidzukuri shite aru ka.
 Nimotsū wo motte kite o-kure.
 Nimotsū wo kuruma ni nosete kure.
 Shitaku shidai, de kake-masho.
 Myōnichi tenki ga yokereba, Yokohama ye iko.
 Itsū goro o tachi nasaru ka.
 Ashita yukimashō.
 Nimotsū wa kita ka.
 Nimotsū wo motte kita ka.
 Kisha ni ma-ni-awase-mashō ka.
 ---- yuki no kisha wa nan-ji ni demasū ka.
 Ku-ji-han ni demasu.
 Ikura desū ka.
 ---- made jōtō (chūto) no kippu ichi-mai kudasai.
 Ofuku kippu wo kudasai.

Follow me, please.

I will leave my luggage in your care.

What time does the train start?

The train will be here directly.

Put these things in a first-class (second-class) carriage in the train for —.

This seat is engaged.

How long does the train wait here?

What is the name of this station?

Which is the best hotel?

Is it far off?

Take me to a good hotel.

We shall sail in a few minutes.

Shall we have a good passage?

What time shall we reach —

How long will it take us?

Shall we breakfast on board?

Please let me see your passport.

There is the way out.

Watakushi no ato ni tsuite kite kudasai.

Nimotsu wa omae ni adzukeru.

Kisha wa nan-ji ni deru ka.

Kisha wa mō hodonaku tsukimasu.

— ye yuku kisha no jōtō (chūto) shitsu ye kono nimotsu wo irete o-kure.

Kono tokoro wa fusagatte imasu.

Kisha wa dore hodo koko ni tomaru ka.

Kono tei-sha-ba no na wa nan to moshimasu ka?

Yado wa, nani-ya ga yoroshii ka.

Tōi desu ka.

Yoi yadoya made nosete kure.

Jiki ni shuppan shimasu.

Odayaka na kōkai ga dekinashō ka.

— ye nan-ji-goro ni tochaku shimasu ka.

Dore hodo nagaku kakarimashō ka.

Fune de asahan wo tabemashō ka.

Menjō wo chotto haiken.

De-guchi wa asūko de gozaimasu.

With a Doctor.

Who is the best doctor here?

Where does he live?

Please send for a doctor.

I have come to consult with you.

I have taken the liberty of sending for you, Doctor, as I am greatly in need of your advice.

Show me your tongue.

What is the matter with you?

Have you any appetite?

I have no appetite.

Does your head ache?

My head aches fearfully.

Koko de ichi-ban jōdzu na isha wa dare desu ka.

Ano o-kata no sumai wa doko desu ka.

Isha wo yobi ni yatte kudasai.

Anata ni sōdan to kinashita.

O mukai ni agete, shitsurei wo itashimashita. Sensei no go shinsatsu wo zehi negawaneba narimasen.

Shita wō haiken.

Dō nasaimashita?

Shok-ki wa gozaimasu ka.

Shok-ki wa sukoshi mo gozaimasen.

Dzutsu ga nasaimasu ka.

Osoroshiku dzutsu ga itashimasu.

Where do you feel pain now ?

Ima, itami wa doko ni gozaimasū ka.

I have a bad cold.

Warui kaze wo hikimashita.

I cannot sleep at night.

Yoru wa nemurarenai de komarimasū.

How long have you felt unwell ?

Itsū-goro kara go-byōki deshita ka.

I have been unwell for several days.

Watakūshi wa shi-go nichi ato kara kokoromichi ga waru gozainashita.

Do you cough at all ?

Seki ga demasū ka.

Where do you feel it ?

Doko ga itande orimasū ka.

Is my illness dangerous ?

Abunai to o kangae nasaimasū ka.

There is nothing to be alarmed at.

Taishita koto wa gozaimasen.

You must take a little medicine.

Kusuri wo sukoshi o nomi.

Here is the prescription.

Yaku-hō-gaki wa kore de gozaimasū.

I will send you some medicine to take.

Nani-ka kusuri wo sashi-age-mashō.

When must I call again ? (*said by patient*).

Kondo, itsū mairimashō ka.

I will see you again to-morrow (*said by doctor*).

Myōnichi mata o-mimai-moshi-masū.

I feel a little better.

Shōshō yoku narinashita ; kokoromochi wa sukoshi yoku narinashita.

Writing, Letters and Post.

Please give me a sheet of paper.

Kami ichi-mai kudasai.

Please post this letter.

Kono tegami wo yūbin ni dashite kudasai.

Are there any letters for me ?

Watakūshi ni ateta tegami ga gozaimasū ka.

The mail has not arrived yet.

Yūbin wa mada hairanai.

Has a telegram come for me ?

Watakūshi ni ateta denpō ga kimashita ka.

What is your address ?

Anata no tokoro wa doko desū ka.

My name and address is —.

Watakūshi no seimei oyobi shukusho wa —.

Please give me his address.

Ano hito no tokoro-gaki wo kudasai.

Please write the address in Japanese.

Dōka, Nihon no moji de tokoro wo kaite kudasai.

To what address shall I send it ?

Doko ye o todoke-moshimashō ka.

Kindly forward my letters to —.

Watakūshi ni ateta tegami wa — ye sōtatsu sasete kudasai.

Please sign your name.

O namae wo o kaki nasai.

How much is the postage on this letter?

I want to cash this money order, please.

The name and address of the sender is —.

Please dispatch this telegram.

Kono tegami no yūbin-zei wa ikura kakarimasū ka.

Kono kawase-kin wo negaitō gozaimasū.

Sashi-dashi-nin no seimei, shukusho wa —.

Kono dempō wo dashite kudasai.

Miscellaneous.

Do you understand?

I don't quite understand.

I understand quite well.

Indeed! or, Really!

Wait a moment.

Don't do that!

Do as you please.

I will enquire about it.

Please give it to me.

You are right.

I am very pleased.

I don't think so.

It does not matter.

It is a nuisance; or, How annoying.

I am sorry to trouble you but —.

Oh, there's no difficulty about that; or, That's easy enough.

I don't understand it at all.

Excuse me for having troubled you.

Don't trouble yourself about me (or it).

I am very busy just now.

I am too busy now.

I beg to congratulate you (on any occasion).

It is very interesting.

I am very tired.

I am very sleepy.

Has anyone come during my absence?

Has anything happened during my absence?

May I have the loan of this —, please?

Wakarimasū ka.

Yoku wakarimasen.

Yoku wakarimasū.

Ika-sama!

Sukoshi mate.

Sō shicha ikenai!

Anata no ii yō ni nasai.

Kiite mimashō.

Dōzo watakūshi ni kudasai.

Go mottomo de gozaimasū.

Taisō yorokobimasū.

Sō ja nai to omou.

Kamaimasen.

Komatta koto da.

Go mendō nagara —.

Zōsa ga nai.

Ikko (or sappari) wakarimasen.

O jama itashimashita.

O kamai kudasaru na.

Ima wa taihen ni isogashii.

Ima wa isogashii de ikimasen.

O-medetō gozaimasū.

Yohodo omoshiroi de gozaimasū.

Watakūshi wa taisō kutabireta.

Watakūshi wa taisō nemuku natta.

Rusu-chū ni dare ka miemashita ka.

Rusu ni nani ka yō ga atta ka.

Kono — wo haishaku suru wake ni wa mairimasen ka.

Shut (open) the door.

I have never seen it.

It is very good ; or, It will do
nicely ; or, It is delicious ; or,
It is splendid.

I am studying Japanese.

I can speak Japanese a little.

I am going to study Japanese.

Thanks for your assistance.

There is plenty of time.

I will be back in a short time.

What time is it ?

You had better wait.

I will wait for you.

Shall I wait ?

I cannot wait.

If anyone should enquire for me,
say I have gone to——

To wo shimete (akete) o-kure.

Mita koto ga gozaimasen.

Kekkō de gozaimasū.

Nihon-go wo manande orimasū.

Nihon-go wo sukoshi dekinasū.

Nihon-go wo manabu tsumori da.

O sewa sama.

Mada yohodo jikan ga arimasū.

Jiki ni kaerimasū.

Nanji desū ka.

Mateba yokarō.

O machi-mōshishō.

Machimashō ka.

Matte irarenai.

Dare ka tazunete kitara, — ye
itta to sō ie.

VOCABULARIES

OF

USEFUL AND NECESSARY WORDS USED IN EVERYDAY LIFE

ABBREVIATIONS—*trans.* = transitive ; *intrans.* = intransitive ;
subst. = substantive ; *adj.* = adjective.

I. JAPANESE-ENGLISH.

A

abunai, *unsafe, dangerous.*

abura, *oil, grease, fat.*

achi ; **achira**, *there.*

agaru, *to rise, to get up ; to clear*
(of the weather).

ageku ni, *finally, as a final*
result.

ago, *chin.*

ahiru, *duck.*

ai, *dark blur.*

aida, *interval, time, while, during.*

aida-gara, *connection, relation-*
ship.

ai-kawarazu, *as before, unaltered.*

aisatsu, *response, reply, acknow-*
ledgment.

aisatsu suru, *to reply, to acknow-*
ledge.

aisuru, *to love.*

aite, *antagonist (at a game) ;*
party (to a transaction) ; com-
punion.

aite iru, *to be open, to be un-*
occupied.

ajiwai, *taste, flavour.*

akagane, *copper.*

akai, *brown, red.*

akambô, *baby.*

akarui, *light (not dark).*

akeru, *to open (trans.).*

aki, *autumn.*

akinai, *business, commerce.*

akinau, *to do business.*

akindo, *dealer, merchant.*

akiraka (na), *clear, intelligible.*

akiraka (ni), *clearly.*

akke ni torareru, *to be amazed.*

aku, *to open (intrans.) ; to become*
empty.

amai, *sweet.*

amari, *too much, too ; (with a*
negative), not very.

amaru, *to remain over, to exceed.*

ambai, *way, manner.*

ame, *rain.*

ame ga furu, *to ruin.*

an, *bill, draft, opinion.*

ana, *hole, cavern, tunnel.*

anadoru, *to abuse, to jeer.*

ane, *elder sister.*

ani, *elder brother.*

anjiru, *to be anxious.*

anna, *that kind of, like that.*
ano, *that* (adj.).
ano hito, *he, she.*
anshin suru, *to be free from anxiety.*
anzen ni, *safely.*
anzu, *apricot.*
aoi, *green, blue.*
aoru, *to scam* (intrans.); (of a door).
arai, *rough, sharp, severe.*
arappoi, *harsh, strict.*
arare, *hail* (from sky).
arasoi, *a dispute.*
arasou, *to dispute.*
aratamaru, *to be rectified, to be re-adjusted.*
aratameru, *to re-adjust, to rectify.*
arau, *to wash.*
arawareru, *to appear, to show oneself.*
arawasu, *to show, to disclose.*
are, *that* (subst.).
are hodo, *as much as that, that much.*
are kara, *after that.*
arigatai, *thankful.*
arisama, *condition, state.*
arisō mo nai, *unlikely.*
aru, *to be.*
aruji, *host, head of house.*
aruku, *to walk.*
asa, *morning.*
asa-han, *breakfast.*
asai, *shallow.*
asatte, *the day after to-morrow.*
ase, *perspiration.*
ase ga deru, *to perspire.*
ashi, *leg, foot.*
ashiki, *wicked.*
ashi no yubi, *the toes.*
ashita, *to-morrow.*
ashita no asa, *to-morrow morning.*
asobi, *a game.*
asubu; asobu, *to play, to amuse oneself.*
asūko, *there.*
asūko kara, *thence.*
asūko ye, *thither.*
asūkoera, *thereabouts, in that place.*

aterau, *to grant, to give.*
atai, *cost, price, value.*
atama, *head* (of body).
atarashii, *new, fresh.*
atari, *neighbourhood.*
atarimae, *generally, ordinarily.*
atarimae no, *proper, usual, convenient.*
ataru, *to hit the mark.*
atatakai, *warm.*
atatameru, *to warm.*
ate, *trust, reliance.*
ate ni naru, *to be reliable.*
ate ni suru, *to rely on.*
ate-hameru, *to assign, to allot.*
ato, *effects, traces.*
ato de, *afterwards.*
ato no tsūki, *last month.*
ato saki, *circumstances, context.*
atsui, *thick* (of solids); *hot.*
atsūkau, *to undertake, to manage.*
atsusa, *heat, thickness.*
atsumaru, *to collect together* (intrans.).
atsumeru, *to collect* (trans.).
atsuraeru, *to order* (e.g., at a shop).
au, *to suit, to agree, to meet;*
hidoi me ni au, *to be treated cruelly;*
hidoi me ni awaseru, *to treat cruelly.*
awaseru, *to add, to join.*
awatadashii, *flurried, excited.*
awateru, *to be excited, to be flurried.*
ayamachi, *mistake, error.*
ayamatsu, *to make a mistake.*

B

ba, *a place* (only in compounds, as furo-ba, a bath-place).
babā, *old woman.*
bai, *double.*
baishū, *something purchased, a purchase.*
baishū suru, *to purchase.*
baka, *fool, dull.*
bakarashii, *absurd, foolish.*

baka ni suru, to make a fool of anybody.

bakari, about, only, somewhere near.

bam-meshi, late dinner, supper.

ban, evening, night.

banchi, house-number (in a street).

bane, springs (of a vehicle).

banzuke, programme.

bari, insulting language, abuse.

bari suru, to revile, to abuse.

basha, carriage (vehicle).

bassuru, to punish.

bata, butter.

bemmei, explanation, demonstration.

bemmei suru, to demonstrate clearly.

benjiru, to discuss, to talk over.

benkō, eloquence.

benkō no yoi, eloquent.

benkyō, industry, diligence.

benri, convenience.

benri na; **benri no yoi**, convenient.

benri no warui, inconvenient.

betsu, a difference.

betsu ni, differently, specially.

betsu no, different, other, separate.

betsudan (no), special.

bettō, groom, horseman.

biiru, beer.

bikko, lame.

bimbō, want, poverty.

bimbō na, poor, indigent.

bin, battle.

birōdo, select.

bō, stick, cudgel.

bōeki, commerce, trade.

bon, tray, salver.

bon-yari shita, dull, stupid, dazed.

boro, rags.

bōshi, hat.

botan, button.

botan-hame, button-hook.

botan no ana, button-hole.

botan wo kakeru, to button.

botchan, a little boy, urchin.

bōyeki, trade.

brikki, tin.

buchōhō, awkwardness; clumsiness.

buchōhō na, awkward.

budō-shu, wine.

buji, safe, without danger.

buji ni, safely.

bukiyō na, awkward, clumsy.

bukku, book (European).

bumpai suru, to distribute.

bun, a part.

burra-burra, loiteringly.

burei, rudeness, impertinence.

burei na, rude, impertinent.

bushō (na), indolent, idle, lazy, slovenly.

buta, pig.

butsu, to strike, to thrash.

buchi-taosu, to knock down, to prostrate.

buttsukeru, to bump.

byō, tack (nail).

byōin, hospital.

byōki (na), sick, ill.

byōnin, invalid, sick person.

C

cha, tea.

cha-iro, brown.

cha-nomi-jawan, tea-cup.

cha wo ireru, to brew tea.

chakūsuru, to arrive.

cha-saji, teaspoon.

chanto, quietly.

chanto shita, quiet.

chawan, bowl, teacup.

chi, blood.

chi ga deru, to bleed (intrans).

chichi, father; milk.

chigai, a difference, an error.

chigatta, unlike.

chigau, to differ, to be in error.

chisai, small.

chikagoro, lately, recently.

chikai, near.

chikai uchi, soon.

chikara, strength, force.

chikara wo tsūkusu, to strive earnestly, to do to the best of one's ability.
chikazuki, an intimate friend, friendship.
chikuba no tomo, a friend from youth upwards.
chikuten suru, to run away.
chirasu, to scatter.
chiri, dust.
chiru, to drop (as leaves from a tree).
chitto, a small amount, a trifle.
chitōjiki, lunch.
chizu, map.
chō, butterfly: a measure of distance (about 120 Eng. yards).
chōai, love, affection.
chōai suru, to love.
chōbatsu, punishment.
chōbatsu suru, to punish.
chōchin, lantern.
chōdō, just, exactly.
chōhō, convenience, usefulness.
chōhō na, convenient, useful.
choi-choi (to), little by little.
choito; **choto**; **chotto**, a small amount, a trifle.
choito shita, trifling, slight.
chokki, waistcoat.
chō-tsugai, a hinge.
chōzu, water (for washing the hands).
chōzu-darai, wash-hand bowl.
chōi, care, attention.
chōi suru, to pay attention, to heed.
chūmon, order (at a shop, etc.).
chūshin, middle, centre.
chūtō, middling, second-hand.

D

dai, table (furniture).
daibu, a large portion, a good deal.
daichi, the ground.
dai-dokoro, kitchen.

daiji, importance.
daiji na, important.
daiji ni suru, to take great care of.
daijōbu, safe.
daiku, carpenter.
dajaku (na), lazy.
damaru, to be silent.
damasu, to cheat.
dan, a pace, a step.
dan-dan, gradually.
dangi, advice; a speech.
danjiru, to consult.
danki, heat, warmth.
dare? who?
dare demo, anybody.
dasu, to take out, to put aside.
de-au, to meet with, to meet with out-of-doors.
de-guchi, way out, exit.
de-iri, entrance to a house.
de-kakeru, to set out, to start off.
deki, workmanship, produce.
dekinai, impossible.
dekiru, to take place, to eventuate, to come out.
deki-agaru, to be completed, to be ready.
dempō, telegram.
denshin-kyoku, telegraph-office.
denwa, telephone.
deru, to go out, to issue forth.
de-shabaru, to project, to stick out.
do? how?
dobin, teapot.
dōbutsu-gaku, zoology.
dō de mo, anyhow.
dō iū? what kind of?
dōbutsu, an animal.
dochi? dochira? where?
dōgu, a utensil; furniture; a second-hand shop; dealer in second-hand goods.
doko? where?
doko demo, anywhere.
doko kara? whence?
doko made? how far?
dokoera? whereabouts?
doku, poison.
doku ni naru, to be unwholesome.
dokushin (-mono), a bachelor.
donata? who?

donna ? *what kind of ?*
dono ? *which ?*
dono kurai ? *how much ?*
dore ? *which ? (subst.).*
dore-dake ? *how much ? what amount ?*
dōri, *reason.*
doro-darake, *covered with mud.*
doro michi, *a muddy road.*
dote, *embankment, bank, declivity.*
doyōbi, *Saturday.*

E

e, *picture ; handle of a tool.*
eda, *branch (of tree, road, etc.).*
egaku, *to paint (as an artist).*
ekaki, *painter.*
eki-fu, *railway-porter.*
empitsū, *pencil.*
empō, *far distant, a great way off.*
empō na, *distant, afar off.*
endō mame, *peas.*
enshō, *quarrel.*
ensoku, *picnic, excursion.*
enzetsu, *lecture, speech.*
enzetsu suru, *to lecture, to make a speech.*
erabu, *to choose, to select.*
erai, *wonderful.*
eri, *collar.*
eru, *to get ; to select, to pick out.*
eshaku, *apology, bow.*
eshaku suru, *to bow, to apologise.*

F

fu-annai, *ignorant of, not conversant with.*
fuben, *inconvenience.*
fuben na, *inconvenient.*
fū-bun, *report, rumour.*
fuchi, *edge, border.*
fudan no, *common, usual.*
fude, *pen.*
fueru, *to increase (intrans).*

fuhai, *putrefaction.*
fuhai suru, *to putrefy.*
fui to, *accidentally.*
fujiyū, *discomfort, inconvenience.*
fujiyu na, *inconvenient.*
fūkai, *derp.*
fu-kōhei, *unjust.*
fūku, *to blow (as the wind, etc.), to ripe.*
fūkumu, *to include, to contain.*
fūkurasu, *to cause to swell up, to inflate.*
fūkuro, *a bag.*
fukwai, *illness.*
fumu, *to tread, to tread on.*
fumi-hazusu, *to stumble.*
fumi-shimeru, *to tread firmly.*
fune, *ship, boat.*
funinjō, *cruelty, unkindness, severity.*
fureru, *to touch.*
furi, *a fall (of snow, etc.).*
furo, *bath.*
furo-ba, *bath-room.*
furu, *to fall (only of rain, snow, etc.).*
furi-dasu, *to begin to ruin, etc.*
furueru, *to tremble, to quiver.*
furui, *old (of things only).*
furukusai, *stale.*
furuu, *to shake.*
fūseru, *to lie, to go to bed.*
fūsetsu, *report, rumour.*
fū-shi-awase na, *miserable, unhappy.*
fūshigi, *a marvellous thing, a miraculous circumstance.*
fūshigi na, *marvellous, curious.*
fūshin, *doubt.*
fūshin ni omou, *to doubt, to consider suspicious.*
fū-shinsetsu (na), *harsh, unkind.*
fūshochi, *objection, dissent.*
fūshochi wo iu, *to object.*
fūsuru, *to submit (trans.), to deliver up.*
fūta, *a lid.*
fūtatsu, *two.*
fūto, *accidentally, suddenly.*
fūton, *bed-cover.*
fūtoru, *to become fat.*

fütotta, *fat, stout*.
 füttsu (no), *general, ordinary, usual*.
 futsugō, *inconvenience*.
 futsugō na, *inconvenient*.
 fuyasu, *to increase* (trans.).
 fuyu, *winter*.
 fuzai, *absent, not at home*.

G

gachō, *goose* (lame).
 ga deru, *to cough*.
 gaitan, *grouching, lamentation*.
 gakkō, *school, college*.
 gaku, *science, learning*.
 gakumon, *study, learning*.
 gakumon suru, *to study*.
 gakūtai, *band* (of music).
 gaman, *patience*.
 gaman suru, *to be patient*.
 gan, *wild goose*.
 gaten, *acquiescence, comprehension*.
 gaten no ikanu, *incomprehensible*.
 gaten suru, *to acquiesce, to comprehend*.
 gehin (na), *vulgar, ill-bred*.
 gejo, *united-servant*.
 gekkyu, *salvage, wages*.
 genan, *un-servant*.
 genkin, *ready-money, cash*.
 genkotsu, *the knuckles*.
 geukwa(n), *entrance to a house, porch*.
 genzai, *the present moment, now*.
 gesubatta, *low, vulgar*.
 getsuyōbi, *Monday*.
 gimon, *question*.
 gimu, *duty, obligation*.
 gin, *silver*.
 ginen, *doubt, suspicion*.
 ginkō, *bank* (establishment).
 ginko-sha, *banker*.
 giyaman, *glass* (the substance).
 go, *five; after; soon go, since that time*.
 gogo, *afternoon*.
 go-gwatsu, *May*, (the month).
 gohan, *rice; food*.

goke, *widow*.
 goku, *very, extremely*.
 gomakasu, *to derive*.
 gomi, *dust* (on furniture, etc.).
 gotaki, *like, such as*.
 gozen, *forenoon; boiled rice; a meal*.
 gu, *dull, stupid*.
 gujin, *ignorant, dull person*.
 gurai, *somewhere near* (approximately).
 gururi, *around*.
 gutto, *suddenly, tightly*.
 gwaiken, *appearance*.
 gwaikoku, *abroad, foreign countries*.
 gwaikoku-jin, *a foreigner*.
 gwaikoku no, *foreign*.
 gyosha, *driver* (of a vehicle).
 gyū (-niku), *beef*.

H

ha, *tooth; leaf* (of tree).
 haba, *width*.
 baba no hiroi, *wide*.
 habakaru, *to fear; to be ashamed*.
 habikoru, *to spread out* (intrans).
 ha-burashi, *toothbrush*.
 hachi, *bee, wasp; a pot; eight*.
 hachi-gwatsu, *August* (month).
 hachi-jū, *eighty*.
 hadaka (na), *naked*.
 haeru, *to grow* (intrans).
 hagaki, *post-card*.
 hagane, *steel*.
 haha, *mother*.
 hai, *fly* (insect); *ashes*.
 hairi-kūchi, *entrance, way in*.
 hairu, *to enter, to go in*.
 ha-isha, *dentist*.
 haishaku suru, *to borrow*.
 haitatsu-nin, *postman*.
 hajimari; hajime, *the beginning, commencement*.
 hajimaru, *to begin* (intrans.).
 hajimeru, *to begin* (trans.).
 haji wo kaku, *to be ashamed*.

hakarazu, unintentionally.
hakaru, to weigh.
hakkiri (to), clearly.
hako, box.
hakobu, to convey, to transport.
haku, to sweep.
hamabe, shore, beach.
hambun, half.
han, a meal; rice.
hana, a flower, blossom; the nose.
hana-fūki, handkerchief.
hanahada, very.
hanahadashii, excessive, extreme.
hanashi, tale, story.
hanasu, to tell, to speak.
hana-tate, flower-vase.
hane, wing, feather.
hankō suru, to print.
hara ga heru, to be hungry.
hara wo tateru, to become angry.
hari, needle, pin.
haru, to stick (trans).
haruka, afar.
hasami, scissors.
hashi, chopsticks, bridge.
hashigo, ladder.
hashira, post, pillar.
hashigo-dan, staircase.
hashiru, to run.
hatake, vegetable-garden.
hataraki, work.
hataraku, to work.
hateru, to finish, to conclude (trans.).
hato, pigeon.
hau, to creep.
hayai, quick; early.
hayari, fashion.
hayari no, fashionable.
haya-tsūkegi, lucifer-match.
hazukashii, bashful.
hazukashisa, bashfulness.
he-datari, distance.
hei, fence, hedge.
heizei (no), usual, ordinary.
hen, a change; neighbourhood.
hen na, queer, curious.
henji, an answer.
henji suru, to answer.
henkwa, a change.
hentō, an answer.

hento suru, to answer.
herasu, to diminish (trans.).
heru, to diminish (intrans.); to pass through.
heya, a room, a chamber.
hi, the sun; fire; a day.
hibashi, fire-tongs.
hibi ni, daily.
hidoi, cruel, unkind.
hidoi me ni au, to receive cruel treatment.
hidoi me ni awaseru, to treat cruelly.
hidarui, hungry.
hieru, to be cold.
higasa, parasol.
higashi, east.
hiji, elbow.
hijō (na), extraordinary, unusual.
hikaru, to glitter, to shine.
hiki-dashi, a drawer.
hikkuri-kaesu, to upset.
hiku, to draw, to pull.
hikui, low (not high).
himo, bootlace.
himo-ji, hungry.
hineru, to twist (intrans).
hinkō, conduct, behaviour.
hinkō no ii, well-behaved, moral.
hinshitsu, quality.
hirattai, flat.
hiroi, broad.
hiromaru, to spread (intrans).
hiromeru, to spread (trans).
hirou, to find; to pick up.
hiru, to dry (intrans.); day-time; noon.
hiru (-gozen), luncheon, mid-day meal.
hiru-sugi, the afternoon.
hisashii, long (of time).
hisuru, to compare.
hita, forehead, brow.
hito, person, human being.
hito-tarashi, drop (of water, etc.).
hitori, alone.
hitotsu oki, alternate, every other one.
hitsuji-no-niku, mutton.
hitsuyo (na), indispensable, necessary.

hiya, cold.
 hiyori, the weather.
 hiza, the knee.
 hō, the cheeks.
 hōbō, in every direction; every-where.
 hōchō, a knife.
 hoeru, to bark.
 hōgo suru, to protect.
 hoka, besides, except.
 home, praise.
 homeru, to praise.
 hon, a book.
 hontō, truth.
 hontō no, true, real.
 hon-ya, bookseller, bookshop.
 horeru, to be in love.
 horu, to excavate, to dig; to carve.
 hōru, to throw.
 hoshi, star.
 hosoi, narrow.
 hosonagai, slender.
 hossuru, to wish.
 hosu, to dry (trans.).
 hotondo, almost; (with a negative), hardly.
 hōyū, friend.
 hōzu, limit, boundary, end.
 hyakūshō, farrier, peasant.
 hyō, bale, package.
 hyōban, rumour, report.
 hyorotsuku, to stagger.

I

ichi-ban, number one, first.
 ichi-gai, altogether.
 ichigo, strawberry.
 ichijiku, fig.
 ichi-ō, more, once for all.
 ie, house.
 ie no uchi, indoors.
 iedomo, though, even.
 igo, henceforth.
 ii-kakeru, to address (in speaking).
 ijiru, to tease, to interfere.
 ikaga? how?
 ikahodo? how much?
 ikan? or ikani? why?

ika na koto? what? what kind of?
 iki-gake, while on the road to, whilst going.
 ikioi, strength, force.
 ikiru, to live.
 iku? how many?
 ikutsu? how many?
 iku, to go.
 ikura? how much?
 ima, now, at present.
 ima-imashii, disagreeable.
 ima no itatte, by now, by this time.
 imashimeru, to warn, to reprove.
 imo, potato.
 inabakari, lightning.
 inaka, the country (as opposed to town).
 inochi, life.
 inori, prayer.
 inori wo suru, to pray.
 inu, dog.
 ippai ni suru, to fill.
 irai, since, after; henceforth.
 ireru, to insert, to put in.
 iriyō (na), requisite, needed.
 iri-kunda, intricate, complicated.
 iro, colour.
 iro-iro (no), all sorts.
 iru, to enter; to be; to shoot.
 irui, clothing, dress.
 isha, doctor, physician.
 ishi, a stone.
 isogashii, busy, occupied.
 isogu, to make haste, to hurry.
 issakujitsu, the day before yesterday.
 issho ni, together.
 isu, chair, seat.
 itai, painful, smarting.
 itameru, to hurt (trans.).
 itami, pain.
 itamu, to pain (intrans.).
 itatte, very.
 ito, string, thread.
 itou, to shun, to avoid.
 itsu, when?
 itsuwari, a lie, a fabrication.
 iu, to say.
 iwa, rock, stone.

iyagaru, to dislike.

iyō-iyō, more and more.

izumi, fountain, spring.

J

ji, ground, earth.

jibun, self.

jihaku suru, to confess, to own.

jiki (ni), immediately.

jin, human being, person.

jinryoku suru, to do one's best, to endeavour.

jisatsu, suicide.

jisatsu suru, to commit suicide.

jishin, self.

jisuru, to refuse.

jitsu, truth.

jitsu no, true.

jiyū, freedom, liberty.

jiyū na, free.

jōbu (na), firm, sturdy, solid, strong.

jochū, chambermaid.

jōdan, joke.

jōdan wo iu, to joke.

jōki, steam.

jōkisha, a railway.

jūbun, ample, plenty, quite.

jū-go, fifteen.

jū-gwatsu, October.

jū-hachi, eighteen.

jū-ichi-gwatsu, November.

jū-jū, repeatedly, over and over again.

jumoku, tree.

jū-ni-gwatsu, December.

junjo, turn, order, sequence.

junsu, policeman.

jurai, till now, hitherto.

K

kabe, mud wall.

kabu, turnip.

kado, gate; corner.

kaeru, frog.

kaeru, to return (intrans.); to change (trans.)

kaesu, to send back, to give back, to return (trans.)

kaesu-gaesu, over and over again.

kagami, looking-glass.

kage, shadow, reflection.

kagi, key.

kai, shell.

kaiken, beach, shore.

kakaru, to hang (intrans.).

kakato, the heel.

ake-ai, to arrange about, to discuss, to bargain.

kakeru, to run; to hang (trans.); to put.

kaki, oyster.

kaki-tsūke, note, memorandum.

kaku, to write, to scratch.

kakureru, to hide (intrans.).

kakūshi, pocket.

kami, the hair (on head); paper.

kami, above, upper.

kaminari, thunder.

ka mo shiran, perhaps.

kamu, to bite.

kanarazu, certainly, positively.

kane, bell.

kane, money; metal.

kane-ire, a purse.

kangaeru, to think over, to consider.

kani, crab.

kanjiru, to feel.

kanjō, account, bill.

kannin, patience.

kannin suru, to be patient.

kanshaku-mochi, quick-tempered.

kanshin, amazement; admiration.

kanshin suru, to be amazed at; to admire.

kantei, criticism.

kao, the face.

kara (na), empty.

karada, the body (of a living creature).

karakane, bronze.

karashi, mustard.

kariru, to hire; to borrow.

kasa, quantity, amount.

kasane, again, several times.

kashi (wa), *oak-tree*.
kasu, *to let* (a house, etc.); *to lend*.
kata, *shoulder*.
katachi, *shape, configuration*.
katsu, *to conquer, to win*.
kau, *to buy*.
kawa, *skin, rind, peel, bark, leather*.
kawaru, *to change* (intrans.).
kaze, *the wind*.
kozeru, *to count*.
keisatsūsho, *police-station*.
keisatsūkwan, *police-officer*.
kekko (na), *splendid*.
kemuri, *smoke*.
kenkwa, *a quarrel*.
kenkwa suru, *to quarrel*.
keredo (mo), *though, but*.
kesa, *this morning*.
kesshite, *certainly, positively*;
 (with a negative), *never*.
ki, *a tree; wood* (the substance).
kibun ga warui, *to feel ill*.
ki-iroi, *yellow*.
kikaseru, *to inform*.
kiku, *to hear; to listen*.
kin, *gold, money*.
kinchaku, *purse*.
kinjiru, *to forbid*.
kinki, *joy, pleasure*.
kinō, *yesterday*.
kinu, *silk*.
kin-yobi, *Friday*.
ki-ō (no), *former, past*.
kippu, *ticket*.
kirau, *to dislike*.
kirei (na), *neat, clean, pretty*.
kiru, *to cut; to kill; to wear*.
kita, *north*.
kitai (na), *strange, queer*.
kitanai, *dirty*.
kitto, *without fail, positively*.
ki-yō (na), *handy, skilful, clever*.
kō, *thus, in this way, like this*.
kō iu, *such as this, this kind of*.
kobosu, *to spill*.
kochi, *here*.
kōdai, *huge, immense*.
koe, *the voice*.
koe wo kakeru, *to cry out*.
kogoto wo iu, *to scold*.

kōhei (na), *just, fair*.
kojiki, *a beggar*.
koko, *here*.
kokoera, *hereabouts*.
kōman, *pride, conceit*.
kōman na, *conceited, proud*.
komban, *to-night*.
konaïda, *a short time ago, lately*.
konna, *this kind of, such as this*.
konnichi, *to-day*.
kono, *this* (adj.).
konomu, *to like*.
koraeru, *to bear, to endure*.
kore, *this* (subst.).
kore kara, *henceforth*.
kore made, *hitherto, up till now*.
korosu, *to kill*.
koshiraeru, *to prepare*.
kosuru, *to rub*.
kotae, *a reply*.
kotaeru, *to reply*.
kotogotoku, *all, completely*.
otoshi, *this year*.
kotowari, *an excuse, a refusal*.
kotowaru, *to refuse, to make a*
refuse.
kowagaru, *to be frightened*.
kowai, *frightened*.
kowareru, *to break* (intrans.).
kowasu, *to break* (intrans.).
ko-yōji, *toothpick*.
kubi, *the neck, the head*.
kūchi, *the mouth, an opening*.
kūchi-bue wo fuku, *to whistle*.
kuchibiru, *the lips*.
kuchi-nuki, *corkscrew*.
kudakeru, *to break to pieces*.
kudaru, *to descend*.
kugi, *a nail* (to fasten with).
ku-gwatsu, *September*.
kūki, *air, atmosphere*.
kuntō, *instruction*.
kuntō suru, *to instruct*.
kurai, *dark*.
kurasa, *darkness*.
kureru, *to give*.
kurō, *trouble, pains*.
kuroi, *black*.
kuru, *to come*.
kūsuri, *medicine*.
kūtabireru, *to get tired*.

kūtabirete iru, *to be tired*.
kutsu, *boot, shoe*.
kutsu-ya, *bootmaker, bootmaker's shop*.
kuu, *to eat*.
kwairaku, *joy, pleasure*.
kwaiwa, *talk, conversation*.
kwayōbi, *Tuesday*.
kyaku, *guest, customer*.
kyō, *to-day*.
kyonen, *last year*.
kyū (na), *sadden*.
kyūji, *waiter*.
kyūkin, *wages, salary*.
kyūto, *last year*.

M

ma, *quite*.
mabushii, *dazzling*.
machi, *a street*.
machi-naka, *the whole street or town*.
machigai, *an error, mistake*.
machigai naku, *without fail*.
machigau, *to commit an error, to err*.
mada, *still; (with a negative), not yet*.
mado, *window*.
mado-kake, *window-curtain*.
mae, *in advance, in front, before*.
mae kara, *beforehand*.
magaru, *to bend (intrans.)*.
mageru, *to bend (trans.)*.
mai, *each (as in mai-ichi, each day)*.
majiwaru, *to mix with, to associate*.
makeru, *to lower in price; to yield, to be beaten (in a battle or in a game)*.
maki, *fire-wood*.
makoto, *truth*.
makoto ni, *really, truly*.
makoto no, *true*.
makura, *pillow*.
mamoru, *to watch, to keep guard*.
mane, *imitation*.
mane wo suru, *to imitate*.
maneku, *to invite*.
manzoku, *contentment, satisfaction*.
manzoku suru, *to be satisfied*.
mari, *ball (for playing with, etc.)*.
maru de, *quite*.
marui, *round*.
masaka (with a negative), *hardly, surely not*.
massugu (na), *straight*.
masu, *to increase (trans.)*.
mata, *again; (with a negative), no more*.
matsu, *to wait*.
mattaku, *quite*.
mawaru, *to turn (intrans.)*.
mawasu, *to turn (trans.)*.
mazeru, *to mix (trans.)*.
meigen suru, *to state with clearness*.
meijiru, *to order, to command*.
meiwaku, *trouble, perplexity*.
meiwaku suru, *to be perplexed, to be in trouble*.
mekata, *weight*.
mekura, *blind (adj.)*.
mendō, *trouble*.
mendō na, *troublesome*.
messō (na), *extraordinary*.
mezurashii, *marvellous, miraculous*.
michi, *road, way*.
mieru, *to be in sight, to appear*.
migota (na), *beautiful*.
migurushii, *ugly (to look at)*.
mijikai, *short*.
mimi, *the ears*.
mina, *all*.
minami, *south*.
miru, *to look, to see*.
mise, *shop*.
mise-saki, *shop-window*.
miseru, *to show*.
mizu, *or midzu, water*.
mo, *still, yet, more; (with negative), no more*.
mochiiru, *to employ*.
mochi-nushi, *possessor, owner*.
mochiron, *certainly, of course*.
mōke, *gain, profit*.

mokuyōbi, *Thursday*.
momen, *cotton*.
mommō (na), *ignorant*.
moppara, *principally*.
mōsu, *to say*.
motomeru, *to look for, to ask for*.
motsu, *to hold, to possess*.
motto, *still, more*.
mottomo, *very, quite*.
mudo (na), *useless*.
mugaku, *ignorance*.
mugaku (na), *ignorant*.
mune, *the chest*.
musūko, *son, boy*.
mustime, *daughter, girl*.
muzukashii, *hard, difficult*.
myōchō, *to-morrow morning*.
myō (na), *curious, marvellous*.
myōnichi, *to-morrow*.

N

nabe, *saucepan*.
nadakai, *renowned*.
nagai, *long*.
nagareru, *to flow*.
nagasa, *length*.
nageru, *to throw*.
naguru, *to thrash, to beat*.
naisho (no), *private, secret*.
naku, *to cry, to sing*.
naku naru, *to die*.
nan? (abbreviation of *nani*) *what?*
nan de mo, *anything*.
nani? *what?*
nani-hodo? *what amount?*
naoru, *to mend, to cure, to rectify*;
 to get well, to recover (intrans.).
narasu, *to ring* (trans.).
narau, *to learn*.
naru, *to ring* (intrans.); *to be, to*
 become, to ripen.
nasu, *to do*.
natsu, *summer*.
naze? *why?*
nedan, *price, cost*.
negai, *desire, request*.
negau, *to beg, to request*.
nejiru, *to twist* (trans.).
nema, *bedroom*.

nemui, *sleepy*.
neru, *to lie down, to go to bed*.
nichiyōbi, *Sunday*.
nigai, *better*.
nigiru, *to grasp*.
ni-gwatsu, *February*.
niku, *flesh, meat*.
nikū-sashi, *fork*.
niru, *to boil* (food, not water).
niwa, *garden*.
nobasu, *to stretch* (trans.); *to*
 put off.
noboru, *to go up, to climb*.
nochi, *after, afterwards*.
nochi-hodo, *by and by*.
nodo, *throat, neck*.
nodo ga kawaku, *to be thirsty*.
nokorazu, *all, without exception*.
nomu, *to drink*.
noru, *to ride* (on a horse, in
 conveyance, in a boat, etc.).
nuguu, *to wipe*.
nusumu, *to steal*.
nuu, *to sew*.

O

oba, *aunt*.
obi, *sash, belt*.
oboeru, *to remember, to learn, to*
 feel.
ochiru, *to fall*.
odayaka (na), *calm, tranquil*.
odoroku, *to be afraid, to be*
 amazed.
odoru, *to leap, to dance*.
oishii, *nice to the taste, tasty*.
oji, *uncle*.
okiru, *to rise, to get up*.
okkakeru, *to chase*.
okoru, *to become angry*.
oku, *to put*.
okuru, *to accompany, to send,*
 to give.
omoi, *thought, affection*.
omoi-dasu, *to recall to mind*.
omoi-kiru, *to make up one's mind*.
omoi-tatsu, *to resolve*.
omoi-yaru, *to sympathise*.

omoshiroi, *amusing, interesting*.
 omotai, *heavy*.
 omou, *to think*.
 onna, *woman*.
 oreru, *to break* (trans.).
 oriru, *to descend*.
 oshieru, *to teach, to instruct*.
 osoi, *late*.
 osoreru, *to fear*.
 osu, *to push*.
 oto, *a noise, a sound*.
 otoko, *a man*.
 otosu, *to let fall*.
 owaru, *to terminate* (trans. and intrans.).

P

pan, *bread*.
 penki, *paint*.
 pika-pika, *glitteringly, with a flash*.

R

raida (na), *lazy, idle*.
 ramune, *lemonade*.
 rasha, *woollen cloth*.
 ressha, *railway train*.
 rettasu, *lettuce*.
 rieki, *advantage, profit*.
 rikō (na), *intelligent, 'cute'*.
 ringo, *apple*.
 rippa (na), *magnificent*.
 rippuku, *temper, anger*.
 rippuku suru, *to get angry*.
 rōka, *passage, corridor*.
 roku-gwatsu, *June*.
 ronjiru, *to discuss, to urge*.
 rōsoku, *candle*.
 rusu, *absent, absence*.
 ryokō, *journey*.
 ryokō suru, *to travel*.
 ryōri, *cooking*.
 ryōri-nin, *cook*.
 ryōri wo, *to cook*.
 ryōri-ya, *eating-house*.

S

sabishii, *dull, lonely*.
 sagasu, *to search for, to seek*.
 sageru, *to let down, to hang down* (trans.).
 saji, *spoon*.
 sakasama, *inverted, upside down*.
 saku, *to vent, to tear*.
 samasu, *to cool* (trans.).
 samatageru, *to prevent*.
 sameru, *to fade; to cool* (intrans.).
 samui, *cold*.
 san-gwatsu, *March* (the month).
 sappari, *quite; (with a negative), not at all*.
 sasayaku, *to whisper*.
 sasshiru, *to guess*.
 sassoku, *immediately*.
 satō, *sugar*.
 seiryoku, *strength*.
 seki, *a cough*.
 seki ga deru, *to cough*.
 sekitan, *coat*.
 semai, *narrow, small*.
 senaka, *the back* (of body).
 sentaku suru, *to wash* (clothes).
 sentaku-ya, *laundress*.
 setsumei, *an explanation*.
 setsumei suru, *to explain*.
 shabon, *soap*.
 shakkin, *a debt*.
 shashin, *photograph*.
 shashin-ya, *photographer*.
 shatsu, *shirt*.
 shiba, *turf, grass*.
 shibaru, *to tie*.
 shichi-gwatsu, *July*.
 shiga, *the teeth*.
 shigoku, *very, extremely*.
 shi-gwatsu, *April*.
 shiitake, *mushrooms*.
 shijū, *constantly*.
 shikaru, *to find fault with*.
 shikkari, *firm, tight*.
 shikkei, *rudeness, impertinence*.
 shikkei na, *rude, impertinent*.
 shimaui, *to finish*.
 shimbun, *news*.
 shimbun-shi, *newspaper*.
 shimeppoi, *moist*.

shimeru, to fasten, to close.

shimpai, anxiety, trouble.

shimpai suru, to be troubled or anxious.

shimpo, progress.

shimpo suru, to progress.

shin (no), real, true.

shin ni, truly, really.

shinjiru, to believe.

shinki (na), near.

shinkō, belief.

shinkō suru, to believe.

shinri, truth.

shinsetsu, kindness.

shinsetsu na, kind (adj.).

shinuru, to die.

shiraberu, to inquire into, to

shirase, an announcement, intimation.

shiraseru, to inform.

shiroi, white.

shiru, to know.

shita, the bottom or under part of anything.

shita, the tongue.

shitaku, preparations, making ready.

shitaku wo suru, to prepare.

shitashii, friendly, intimate.

shitsurei, insolence, impertinence.

shitsurei na, insolent, impertinent.

shizuka (na), calm, quiet.

shōchi, consent, assent.

shōchi suru, to consent, to assent.

shō-gwatsu, January.

shoji suru, to possess.

shōjiki, honesty.

shōnin, dealer, merchant.

shosen, finally, at last.

shōshō, a little.

shui, meaning, purport.

shusen, help, aid.

shusen wo suru, to help, to aid.

shushi, intention, aim.

shuttatsu, setting-out, departure.

shuttatsu suru, to depart.

soba, alongside.

sochi, or **sochira**, there.

sōdan, consultation.

sōdan suru, to consult.

sōken (na), healthy, vigorous.

soko, there.

sokoera, the railroads.

sokonau, to spoil, to fail.

sonaeru, to provide.

sonjiru, to spoil (trans. and intrans.).

sono, that (adj.).

sora, the sky.

sore, that (subst.).

soroeru, to arrange, to put in order.

sorou, to be arranged, to be in order.

soro-soro, leisurely, slowly.

soshiru, to blame, to reprove.

sōtai (no), whole.

soto, the exterior, out of doors.

sōtō (na), convenient, proper.

sōzōshii, noisy.

suberu, to slide, to slip.

subete, altogether, all.

sude ni, already.

sue, end or tip of anything.

sugi, past, after.

sugiru, to exceed.

sugu (ni); **sugu (to)**, immediately.

suiryō, a conjecture.

suiryō suru, to conjecture.

suiryōbi, Wednesday.

sukkari, completely, wholly;

(with neg.), not at all.

sūkoshi, a small amount, a bit.

sūku, to be empty.

sūkunai, few, scarce.

sumau, to dwell, to live.

sumasu, to finish (trans.).

sumu, to reside, to conclude.

suppai, sour.

suru, to rub, to make, to do.

surudo, sharp.

susumeru, to recommend, to offer, to urge.

susumu, to go forward, to progress.

suteishon, railway-station.

sūteru, to throw away.

suu, to suck.

suzu, tin (the metal).

suzume, sparrow.

suzushii, fresh, cool.

T

tabako, *tobacco*.
 taberu, *to eat*.
 tabemono, *food, nourishment*.
 tabi, *journey*.
 tabi-bito, *traveller*.
 tada, *simply, merely, only*.
 tadaima, *presently, immediately*.
 tadashii, *exact, just*.
 taira (na), *flat, level*.
 taisetsu, *consequence, importance*.
 taisetsu na, *of consequence, of importance*.
 taisō, *greatly, very, much*.
 taiyō, *the sun*.
 takai, *dear, expensive, high*.
 takara, *treasure*.
 takaru, *to collect* (intrans.).
 takusan, *plenty, much, many*.
 tamago, *egg*.
 tamotsu, *to keep* (trans.).
 tana, *shelf*.
 tanoshimi, *satisfaction, pleasure*.
 tansu, *chest of drawers, cabinet*.
 tara, *cat-fish*.
 tariru, *to be sufficient, to be enough*.
 taru, *cask*.
 tashika (na), *positive, sure*.
 tashika ni, *positively, certainly*.
 tasshiru, *to attain to, to reach*.
 tataku, *to knock*.
 tatami, *mat*.
 tatamu, *to pile up*.
 tateru, *to set up, to build*.
 tatoeru, *to compare*.
 tatsu, *to rise, to get up, to start out*.
 tazuneru, *to enquire, to ask*.
 te, *hand, arm*.
 te-arai, *violent, rough*.
 tebukuro, *glove*.
 teburu-kake, *tablecloth*.
 tegami, *letter* (correspondence).
 teinei (na), *polite, courteous*.
 tekitō (na), *suitable, fit, proper*.
 tenki, *weather*.
 tenugui, *towel*.
 teppō, *gun*.
 teru, *to shine*.
 tetsu, *iron* (the metal).
 tetsubin, *kettle*.

tetsudō, *railway*.
 to, *door*.
 tobu, *to jump, to fly*.
 tōchaku, *arrival*.
 tōchaku suru, *to arrive*.
 todana, *cupboard*.
 todomaru, *to stop, to stay*.
 todomeru, *to stop* (trans.).
 toga, *fault, blame*.
 togameru, *to find fault with, blame*.
 tōi, *far, distant*.
 tokei, *clock, watch*.
 tokeru, *to melt* (intrans.).
 toki, *time*.
 toki-ori, *now and then, sometime*.
 tokkuri, *bottle*.
 toku, *to explain, to unfasten*.
 tomeru, *to stop* (trans.).
 tomodachi, *companion, friend*.
 toru, *to take*.
 tōru, *to pass through, to pass by*.
 tōtō, *at last*.
 tou, *to ask*.
 tsugi (no), *the next*.
 tsugu, *to join* (trans.); *to follow*.
 tsui (ni), *at last*.
 tsūkamaeru, *to catch*.
 tsūkasadoru, *to control, to direct*.
 tsukau, *to employ, to use*.
 tsukemono, *pickles*.
 tsūkeru, *to fix, to affix*.
 tsūku, *to push, to share*.
 tsumari, *at last, in the long run*.
 tsumbō (no), *deaf*.
 tsunagu, *to tie up, to fasten*.
 tsutsumi (mono), *parcel*.
 tsutsumu, *to wrap up*.
 tsuyoi, *strong*.

U

uchi, *the inside; a house; home*;
 no uchi ni, *inside, in; some*
 uchi, *unaware, soon*; o uchi
 de, *at home*.
 ude, *the arm*.
 ue, *the top of anything; no ue ni,*
above, on, after.
 ugokasu, *to move* (trans.).

ugoku, *to move* (intrans.).
 ukagau, *to visit, to listen to, to enquire, to ask*.
 ukeru, *to receive*.
 ūmai, *nice to the taste, tasty*.
 un, *luck*.
 un no yoi, *lucky*.
 un no warui, *unlucky*.
 uru, *to sell*.
 uruwashii, *splendid, magnificent*.
 ushi, *cow, bull, beef*.
 ushinau, *to lose*.
 ushiro, *the back of anything; no*
 ushiro ni, *at the back of, behind*.
 uso, *lie, falsehood*.
 uso wo iu, *to tell a lie*.
 usu-gurai, *dusk*.
 usui, *light, thin* (in colour or consistence).
 utsu, *to hit, to strike*.
 utsusu, *to remove* (trans.).
 uwo, *a fish*.

W

wakai, *young*.
 wakari, *understanding*.
 wakari-nikui, *difficult to understand*.
 wakari no hayai, *sharp, intelligent*.
 wakaru, *to understand*.
 wakeri-yakui, *easy to understand*.
 wakeru, *to divide, to share out*.
 waku, *to boil* (intrans.).
 warai, *laughter*.
 warau, *to laugh*.
 warui, *bad*.
 wasureru, *to forget*.
 watakushi, *I*.
 waza, *to* (prep.).
 waza-waza, *on purpose*.

Y

yabuku, *to read, to tear*.
 yabuku, *to tear* (intrans.).
 yachin, *house-ent*.
 yahari, *also*.
 yakedo, *a burn, a scald*.
 yakimochi, *jealousy*.

yaki-pan, *toast* (to eat).
 yaku, *to toast, to bake, to roast, to burn*.
 yakusoku, *promise, agreement*.
 yakusoku suru, *to agree, to promise*.
 yama, *mountain, hill*.
 yameru, *to put up with*.
 yaru, *to send, to give*.
 yasui, *easy, cheap*.
 yasumu, *to rest, to retire to bed*.
 yatou, *to engage, to hire*.
 yatte shimanu, *to give away*.
 yobi-dasu, *to seduce*.
 yobi kaesu, *to call back*.
 yobu, *to call*.
 yohodo, *plenty, a lot, very*.
 yoi, *good*.
 yō i (na), *easy*.
 yōki, *weather*.
 yoku, *well, often*.
 yomu, *to read*.
 yorokobi, *pleasure, joy*.
 yoroshii, *good*.
 yoso, *elsewhere*.
 yowai, *weak, feeble*.
 yūbe, *yesterday evening*.
 yubi, *finger, to*.
 yūbin kyoku, *post-office*.
 yue ni, *therefore*.
 yuge, *steam*.
 yuki, *snow*.
 yukkuri, *slowly, leisurely*.
 yureru, *to shake* (intrans.), *to quiver*.
 yurui, *loose*.
 yurusu, *to grant, to allow*.

Z

zashiki, *a room*.
 zenryō (na), *virtuous, upright*.
 zoku, *commonplace, vulgarity*.
 zoku na, *vulgar, low*.
 zonjiru, *to know*.
 zonji-yori, *opinion*.
 zuibun, *very, pretty* (adv.); *a good deal*.
 zutsū, *headache*.
 zutsū ga suru, *to have a headache*.

II. ENGLISH-JAPANESE.

A

- abate** (cheapen), *makaru*.
able, to be, *dekiru*.
about (around), *no mawari ni*;
 (approximately) *gurai*; (here
 and there), *ashi-kochi*.
above (on the top), *ue, mo ue ni*.
absence, *rusu*.
absent, *rusu, arimasen*.
absent, to be, *rusu da, inai*.
abundance, *takusan, dōsuri*.
accept, to *ukeru*; (to accede to),
shōchi suru.
accident, *fui no koto, iken*;
 (calamity) *saiwan*; (hurt), *kega*.
accidentally, *futa; fui to, sosō de*.
according to, *ni yotte*.
account (narrative), *hanashi*;
 (bill), *kanjō*.
ache, to, *itamu*.
acknowledge (to receive), *uketaru*;
 (to admit), *shachi suru*; (to
 confess), *hokujō suru*.
acquire (to obtain), *eru*; (to
 gain), *mokeru*; (to purchase),
matomeru.
across, *yoko ni, mo muko ni*.
act (deed), *sho-i, shingaza*.
act, to, *suru, asu*; (on the stage),
yaku wo suru.
add, to, *yoseru, kuwaseru, ara-*
seru.
address, *tokoro*; (written) *tokoro-*
yaki; (on a letter), *uwa-yaki*.
admire, to, *kaushin suru*.
admit, to (grant entrance), *ireru*
nyūjō-suseru.
advance to (go forward), *susumu*,
shimpo suru.
- advantage**, *toku, ri-eki*.
advertisement, *kōkoku*.
advertise, to, *kōkoku suru*.
afraid, *osareru, kawagaru*.
after (later on), *ato nochi*;
 (behind), *ushiro, ura*.
afternoon, *hiru-sugi*.
afterwards, *nochi ni*.
ago, *mae,izen*; (long-), *mukashi*;
 (a short time-), *senkoku*.
air, *kūki, kaze*.
alive, to be, *ikite suru*.
all, *uokorazu, minna*.
allow, to, *yarasu*.
almost, *holondo*.
alone, *hitori*.
already, *sude ni mohaya*.
also, *mo, yohari*.
always, *itsudemo, tsune ni*.
among, *no uchi ni*.
amount, *taka*.
amusing, *omoshiroi*.
animal, *kebanimo, dōbutsu*.
another (different one), *hoka no*,
hitsu wa.
answer, *henji, hentō*.
answer, to, *henji suru, hentō suru*.
any, *demo*.
anybody, *dare demo*.
anyhow, *dō demo*.
anything, *nan demo*.
anytime, *itsudemo*.
anywhere, *doko demo*.
appear, to, *mieru*; (become
 visible), *arawareru*.
appearance, *gataken, mie, mi-*
kake; (shape), *katuchi*; *sugata*.
appetite, *shok-ki*.
apple, *ringo*.
apply, to (ask), *tanomu, negau*.

apricot, *anzu*.
 April, *shi-gyatsu*.
 arm, *te*, *ude*; (weapon) *buki*.
 around, *no mawari ni*.
 arrive, to, *tôchaku suru*, *tsuku*.
 army, *rikugun*.
 article, *shinamonô*.
 artisan, *shokumin*.
 as (like), *tôri*, *yû ni*.
 ashamed, to be, *haji wa kaku*.
 ashes, *hai*.
 ask, to (enquire), *kiku*, *tazuaru*.
 assist, to, *tetsudau*.
 assistance, *shûsen*.
 astonish, to, *odorokusu*.
 at, *ni*, *de*; (at first), *hajimete*,
hajime wa; (at last), *yûgaku*;
 (at least), *senete*; (at all), *ikkô*,
suppari.
 attend, to, *ki wa tsûkeru*.
 auction, *seri-uri*.
 August, *hachi-gyatsu*.
 aunt, *oba*.
 autumn, *aki*, *shûn*.
 awkward (clumsy), *bakigô na*.

B

baby, *akuma*.
 back (of body), *senaka*; (behind
 something), *ushiro*.
 back, to go, *kawru*, *mudoru*.
 bad, *warui*.
 bag, *fûkuro*; (hand-), *te-kaban*.
 bake, to, *yaku*.
 baker, *pan-ya*.
 ball (sphere), *tama*, *mari*;
 (dancing), *odori*, *butô*.
 bamboo, *take*.
 band (music), *gakûtai*.
 bank (for money, etc.), *ginkô*.
 banker, *ginkô-shu*.
 bank-note, *ginkô-shichi*.
 barber, *toko-ya*, *kami-yui*.
 bargain, to, *negiru*.
 bark, to, *hoeru*, *naku*.
 bark (of tree), *kara*.
 barometer, *sei-u-kei*.
 barrel (cask), *taru*; (of gun),
teppô no tsutsu.

basin, *donaburi*; (wash-), *torai*.
 basket, *kago*, *zaru*.
 bath, *yu*, *furo*.
 bath-room, *furo-ba*.
 beach (shore), *hamabe*, *umibe*.
 bear, to, *koraeru*.
 beans, *mame*.
 beat, to, *butsu*, *utsu*.
 beautiful, *utsukushii*, *kirei na*.
 because, *kara*, *yûze*.
 become, to, *naru*.
 bed (Japanese), *toko*, *ndoko*;
 (foreign), *ndoko*.
 bed-clothes, *gogu*, *fûten*.
 bed-room, *ueta*, *uchegata*.
 beef, *ushi-no-niku*, *gyû-niku*.
 before (in place), *saki*; (in time),
mae, *izen*.
 beggar, *kyôiki*.
 begin, to, *hajimaru* (trans.)
hajimaru (intrans.).
 behind, *aya*, *ushiro ni*.
 believe, to, *awa*, *shinjiru*.
 bell, *kane*.
 below, *shita*.
 belt, *obi*.
 bend, to, *magaru* (trans.);
magaru (intrans.).
 beneath, *no shita ni*.
 berry, *ichigu*.
 besides, *hoko ni*, *sono ue*, *betsu ni*.
 between, *no aida ni*.
 beyond, *no saki ni*, *no mukô ni*.
 big, *okii*, *oki na*; (bigger), *motto*
okii; (biggest), *ichibu okii na*.
 bill (account), *kanjô*; (of Ex-
 change), *karase-tegata*; (of
 fare), *kandate*.
 bird, *tori*.
 bit (little), *kire*, *kake sùkoshi*.
 bite, to, *kumu*; (as a dog), *kui-*
tsûkeru.
 bitter, *nigui*.
 black, *kuroi*.
 blind (sightless), *mekuru na*.
 blood, *chi*.
 blow, to, *fûku*.
 blue, *aoi*; (dark), *ai*, *kon-iro*;
 (light), *midzu-asagi*.
 body, *karada*, *shintai*.
 boil, to, *niru*, *uderu*.

book, *hon*, *shomotsu*.
bookseller, *hon-ya*.
boot, *kutsū*.
borrow, **to**, *kariru*, *haiishaku*
suru, *shakuyō suru*.
both, *ryōhō*, *dochira mo*, *futatsu*
ayatsu.
bottle, *tokkuri*, *bin*.
bottom, *soko*; (underneath), *shita*.
bow, **to**, *o jigji wa suru*.
box, *hako*.
boy, *otoko no ko*, *musūko*.
branch, *eda*.
brass, *shinobu*.
bread, *pan*.
break, **to**, *owaru*, *kawareru* (in-
trans.); *oru*, *karasu* (trans.).
breakfast, *asu hana*.
breath, *iki*.
breathe, **to**, *iki suru*, *kokyō suru*.
brick, *ryūga*.
bridge, *hashi*.
bridle, *tazuna*.
bring, **to**, *motte kuru*.
broad, *hiron*.
bronze, *karakune*.
brother, *kyōdai*; (elder), *uni*;
(younger), *otōto*.
brown, *tobi-iro*, *cha-iro*.
building, *ie uchi*, *tatemono*.
build, **to**, *fushin wa suru*, *ie wa*
tateru.
burn, **to**, *moceru* (intrans.);
yukeru (trans.).
business, *yō*, *yōmuki*, *shōbai*.
busy, *isogashi*.
but, *keredomo*, *shikushi*, *ga*.
butcher, *nika-ya*.
butter, *bata*.
butterfly, *chōchō*.
button, *botan*.
button-hole, *botan no ana*.
button, **to**, *botan wa kakeru*.
buy, **to**, *kau*.
by, *ni*, *de*.

cake, *kurashi*.
calculate, **to**, *kanjō suru*.
call, **to**, *yobu*; (rouse), *okosu*.
can (able), *dekiru*.
canal, *hori*.
candle, *rōsoku*.
card (visiting-), *meishō*, *meishi*.
carpenter, *daiku*.
carpet, *shiki-mono*.
carry, **to**, *mochi-kakabu*.
cat, *neko*.
catch, **to**, *tsukamaeru*.
catch cold, **to**, *kaze wa hiku*.
cause, *yu-in*, *wake*.
certain, *tashika na*.
certainly (of course), *mochiron*,
atarimae.
ceiling, *tenjō*.
chair, *isu*, *koshi-kake*.
chambermaid, *jōhū*.
change (balance of money), *tsuri*.
change, **to**, *kawaru* (intrans);
tori-kawaru (trans.).
character (nature), *seishitsu*.
cheap, *yasui*.
cheat, **to**, *damasu*.
cheeks, *hō*, *hōpeta*.
cheque, *kogitō*.
chest (bosom), *munne*; (box), *hako*.
chicken, *nawa-tori*.
child, *kodomo*; (infant), *akumō*.
chin, *aga*.
choose, **to**, *yoru*, *erabu*, *yori-dasu*.
cigar, *ha-maki-tabako*.
cigarette, *kami-maki-tabako*.
clean, *kirei na*.
clean, **to**, *sōji suru*.
clever, *rikō na*.
climb, **to**, *noboru*.
clock, *tokei*.
close, **to**, *shimeru*.
cloth, *kire*; (cotton), *inomea*;
(woollen), *rasha*.
clothing, *kimono*, *ifuku*.
cloud, *kumo*.
coal, *sekitan*.
coat, *uwagi*.
coffee, *kōhi*, *kahe*.
cold (to the touch), *tsume tai*;
(of the weather), *samui*.
collar, *eri*.

C

cabbage, *kabeji*.
cabinet (furniture), *tansu*.

collect, to, *gaseru, atsumeru*.
 college, *gakkō*.
 colour, *iro*.
 comb, *kushi*.
 come, to, *kuru, mairu*.
 come back, to, *kaeru*.
 commence, to, *hajimeru*.
 common (ordinary), *omoi na*.
 company (firm), *kaisha, shōkai*;
 (visitors) *o-kyaku*.
 consent, to, *shōchi suru*.
 consider, to, *kangaeru*.
 consult, to, *sōdan suru*.
 contain, to, *hairu*.
 convenient, *benri na yoi*.
 cook, *ryōri-nin*.
 cook, to, *ryōri suru*.
 cool, *suzushii*.
 cool, to, *sammasu*.
 copper, *akagawa*.
 copy, to, *utsusu*.
 corn (wheat), *mugi, ko-mugi*.
 corner (exterior), *kado*; (interior),
sumi.
 cotton, *moma, wata*.
 cough, *seki*.
 cough, to, *seki ga deru*.
 count, to, *kanjō suru*.
 country (not town), *inaka*.
 cousin, *itoku*.
 cover, to, *futa wo suru*.
 cow, *ue-ushi*.
 cream, *kurīmu*.
 cruel, *hidai, zankoku na*.
 cruet, *yakumi-tate*.
 cry, to, *naku*.
 cup, *wan*.
 cupboard, *tatami*.
 cupful, *ippai*.
 curious, *kitai na, myō na*.
 curtain, *mado-kake*.
 cushion, *zabuton*.
 cut, to, *kiru*.

D

daily, *hibi-ni, mainichi*.
 damp, *shineppoi*.
 dangerous, *abunai, kennon na*

dark, *kurai*; (of colour), *koi*.
 date (the day), *hi-dzuke*.
 daughter, *mshime*.
 day, *nichi, jitsu hi*.
 day-time, *hiru*.
 deaf, *tsunba, mimi-gu-tai*.
 dear (in price), *takai*; (beloved),
karai.
 debt, *shakkō, kari*.
 debtor, *kari-anshi*.
 deceive, to, *damasu, gomakasu*.
 December, *jū-ai-gatsu*.
 decide, to, *kimaru, kettō suru*.
 deep, *fukai*.
 delicious, *umai*.
 deliver, to, *tolokuru*.
 dentist, *ha-isha*.
 depth, *fukasa*.
 descend, to, *kadaru*.
 desire, to, *hoshii, arumu*.
 dew, *tsuyu*.
 die, to, *shinuru*.
 difference, *chigai, kubetsu*.
 different, *betsu na, hoku na,*
chigatta.
 difficult, *mud-zukashii*.
 dig, to, *horu*.
 dinner, *yū-han, yushoku*.
 directly, (at once) *sugu ni*; (with-
 out intervention), *jika ni*.
 dirty, *kitanai, kitanarashii*.
 disappear, to, *mienaku naru*.
 discount, *wari-bike*.
 dish, *nagu-zara, ā-zara*.
 dishonest, *fu-shōjiki*.
 dislike, to, *kiranu*.
 dismiss, to, *hina iro yaru*.
 distance, *uchi-auri, he-dutari,*
kyōri.
 distant, *toi, empō (nu)*.
 do, to, *suru, nasu, itasu*.
 doctor, *isha*.
 dog, *inu*.
 door, *to*.
 doubt, *utagai, ginen*.
 doubt, to, *utaganu, fūshin ni*
omou.
 down (below), *shita*.
 draught (wind), *sukima-kaze*.
 drawer, *hiki-dashi*.
 dreadful, *osorashii*.

dream, to, *yume wo miru.*
dress, kimono.
dress, to, *kimono wo suru.*
drink, to, *nomu.*
drive, to, *māma wo gyo-suru.*
driver, gyosha.
drop (of water, etc.), hito-tarashi.
drop, to, *ochiru (intrans.); otosu*
(trans.).
dry, kawaita.
dry, to, *kawukasu.*
duck, ahiru.
durable, mochi ga yoi.
during, aida.
duster, zōkin.
dusty, hokori ga tukatta.
duty (obligation), gimu; (tariff),
zei.
dye, to, someru.

E

each, ono-ono, mei-mei.
ear, mimi.
early, hayaku, hayai.
east, higashi.
easy, yasashii, yasui.
eat, to, taberu.
edge (border), fuchi; (of knife),
ha.
eel, unagi.
egg, tamago.
egg-cup, tamago tate.
either, dochira demo.
elbow, hiji.
elegant, kirei na, rippu na.
elsewhere, yoso, hoka.
empty, kara, karappō.
end, shimai, owari.
England, Igarisu, Eikoku.
enough, jūbun, takusan.
enquire, to, tazuneru, kiku, tou.
enter, to, hairu.
envelope, jōbukuro.
Europe, Seiyō, Yōroppa.
even (level), taira; (equal), ichiyō
na.
evening, ban, yugata; (this),
komban; (yesterday), sakuban;
(to-morrow), myōban.

every, goto ni, mai.
everybody, daredemo.
every day, mainichi.
every time, maida.
everywhere, doko demo, hōbō.
exactly, chōdō.
examine, to, shiraberu, kensu
suru.
excellent, yoi, ii, kekkō.
except, no hoka ni.
exchange, to, tori-kaeru.
excuse, to, kumben suru, yurusu.
expense, nyūhi, nyūgyō.
expensive, takai.
explain, to, toki-akasu.
extinguish, to, kesu.
eye, me; (of needle), medo.

F

face, kao.
fact, jijitsu, koto.
fail, to (in a scheme), hadzureru;
(in sense of mistake), machi-
gaeru.
faint, to, me wo mawasu, kizetsu
suru.
fair (pretty), kirei na; (just),
kōhei na; (of weather), yoi.
fall, to, ochiru; (of rain, etc.),
furū.
false, uso na.
famous, nadakoi.
far, toi, empō na.
fare (charge), chinsen.
farmer, hyakushō.
fashion, hayari, ryūkō.
fast (quick), hayai.
fat, futotta.
father, otosan, chichi.
fear, to, osoreru.
feather, hane.
feel, to, kanjiru, oboeru.
fern, shida.
fetch, to, totte, kuru.
field, hatake.
fig, ichijiku.
fight, kenka.
fight, to, kenka suru, tatakan,
sensō suru.

figure (number), *kazu-ji* : (form), *katachi*.

fill, to, *ippai ni suru*.

find, to, *midasu*, *mi-ataru*, *mitsukeru*.

fine (slight), *hosoi* : (minute), *komakai* ; (pretty), *kirei na* : (of weather), *yoi*.

finger, *yubi*.

finish, to (end), *shimau* ; (complete), *shiageru*.

fire (flame), *hi* ; (conflagration), *kuwaji*.

fire-wood, *maki*, *taki-gi*.

first, *hajime no*, *suisho no*, *dai-ichi*.

fish, *sakana*.

fit, to (of keys, etc.), *au*.

fit (suitable), *tekito na*.

flag, *hata*.

flat, *hirattai*, *tairu na*.

flesh, *niku*.

floor, *yuka*.

flour, *kona*, *uromko*.

flow, to, *nagareru*.

flower, *hana*.

fly, (insect) *hai*.

fly, to, *tobu*.

follow, to, *tsuite iku*.

food, *tabe-mono*, *shoku-motsu*, *kuimono*.

foolish, *bakarashii*, *tsumaranai*.

foot (of body), *ashi* ; (measure) *shaku*.

for, *tame ni* ; (because), *kara*.

forbid, to, *kinjiru*.

forehead, *hita*.

foreign, *gaikoku no*.

forget, to, *wasureru*.

forgive, to, *yurusu*, *kamben suru*, *kanrin suru*.

fork (table-), *niku-sushi*.

fortunate (lucky), *an no yoi*.

fowl, *tori*, *niwatori*.

free, *jiyū*.

frequently, *tabi-tabi*.

fresh (new, just gathered, etc.), *atarashii* ; (of eggs), *umi-tate*.

friend, *tomodachi*, *hōyū*.

frog, *kaeru*.

from, *kara*, *yor*.

front, *omote* ; (in — of) *no mae ni*.

fruit, *midu-genshi*, *kudamono*.

full, *ippai*.

funeral, *tomurui*.

fur, *ke*, *kura*.

furniture, *katai*, *dōgu*.

G

gain, *mōke*, *ryōeki*.

gain, to, *mōkeru*.

garden, *nira*, *hanazono* ; (vegetable-), *hatake*.

gardener, *uyeki-ya*.

gate, *mon*.

gateway, *kado guchi*.

general (usual), *ippai no*, *futsū no*.

generally (usually), *tsūrei*, *taigai*.

gentleman (well-bred man), *shinshi*.

get, to (obtain), *eru* ; (receive), *morau*.

get out, to, *deru*.

get up, to (rise), *okiru*.

girl, *mōsune*.

give, to, *yaru*, *ageru*.

glad, *ureshii*.

glad, to be, *yorokabu*.

glove, *tebukuro*.

go, to, *yuku*, *iku*.

go back, to, *kaeru*.

go down, to (an incline), *oriru*, *kudaru*.

go forward, to, *mae ye susumu*.

go in, to, *hairu*.

go out, to, *deru*.

go through, to, *tōru*.

go up, to, *agaru*.

go with, to, *issho ni iku*.

gold, *kin*.

good, *yoroshii*, *yoi*, *ii* ; (to the taste), *umai*.

goods, *shina-mono*.

goose (tame), *yachō* ; (wild-), *gan*.

gradually, *dan-dan*.

grand, *rippa*.

grand-child, *mago*.

grandfather, *sojū-ji*.

grandmother, *sobo, baba*.
grass, *kusa* ; (turf) *shiba*.
gravel, *jari*.
gray, *nedzumi-iro*.
grease, *abura*.
green, *aoi, midori-iro* ; (light),
moyegi-iro.
greengrocer, *yaoya*.
grocer, *kambutsū-ya, tohutsū-ya*.
groom, *bettō*.
grow, to (increase), *seichō suru*.
grumble, to, *guzu-guzu iu, guzu-*
tsuku.
guard, to, *mamoru*.
gun, *teppō*.

H

habit (custom), *narai, narawashi,*
fūsoku.
hail, *hijō, arare*.
hair, *ke*.
hairbrush, *ke-harai*.
hairdresser, *kami-giri, rihatsū-*
win.
half, *hambun, han*.
hammer, *hamudzuchi*.
hammer, to, *kanadzuchi de utsu*.
hand, *te* ; (right-) *miyī no te* ;
 (left-) *hidari no te*.
handkerchief, *hanafuki, han-*
kechi.
handle (of tools), *e* ; (of baskets,
 teapots, etc.), *te* ; (of drawer),
totte.
handsome, *kirei na*.
hang, to, *kakaru* (intrans.) ;
kakeru (trans.).
happy, to be, *yorokobu, tano-*
shimu.
hard (not soft), *kutai* ; (difficult),
mudzukashii.
hare, *usagi*.
hat, *bōshi, shappo*.
have, to (possess), *motsu, motte*
iru.
head (of body), *atama*.
headache, *zutsū*.
health, *kenko, yōjō*.

healthy, *tassha na*.
hear, to, *kiku*.
heart, *kokoro*.
heat, *atōsu, neckki*.
heavy, *omoi, omotai*.
height, *takasa*.
help, to, *tetsudau, tasukeru, sara*
wo suru, te wo kasu.
hen, *mendori*.
here, *koko, kochira*.
here and there, *uchi-kochi*.
hide, to, *kakururu* (intrans.) ;
kakusu (trans.).
high, *takai*.
hill, *ko-yama, oka*.
hinge, *chō-tsugui*.
hire, to (a house, etc.), *kariru* ;
 (an employé), *patou*.
hit, to, *hitsu*.
hitherto, *kure made, ima made*.
hold, to, *motsu, te ni motsu*.
hole, *ana*.
holiday, *yasumi-bi, kyū-jitsu*.
home, *taku, ji-taku, uchi*.
honest, *shōjiki na*.
horse, *uma, ūma*.
hospital, *byō-in*.
host, *araji*.
hot, *atsui*.
hotel (native), *guryōa* ; (Euro-
 pean style), *hoteru*.
hour, *toki, jikan*.
house, *ie, uchi, taku*.
how, *ikaga, dōshite*.
how long? *itsu made?*
how many? *ikutsu? iku-mai?*
how often? *iku tabi?*
hungry, *hidarai, hima-ji, hara*
ga hetta.
hurry, to, *isogu*.

I

I, *watakushi, watakushi-domo*.
ice, *kōri*.
idle, to be, *namakete iru*.
if, *moshi, nara, naraba*.
ill (sick), *byōki*.
illness, *fukwai, byōki, yamai*.

immediately, *sugu ni, sassoku,*
sugu-sama.

impertinence, *harei, shitsurui.*

impossible, *idekinai.*

improve, to, *kairyū suru.*

in, ni, uchi, nite.

inconvenient, *fuben na.*

incorrect, *anachiyatta.*

indeed, *jitsu ni.*

indeed! *naruhodo!*

inform, to, *shiraseru.*

ink, *inku.*

inkstand, *inku-tsabo.*

inn, *yadaya.*

insect, *mushi.*

inside, *no naka, ni.*

instead, *kanari ni.*

interesting, *omoshiroi.*

interfere, to, *jama suru.*

interpret, to, *tsūben wa suru.*

interpreter, *tsūji, tsūben.*

into, ni, no naka ye.

iron (material), *tetsū ; (of laun-*
dress), hinoshi.

island, *shima.*

J

jam, *jami.*

January, *shō-gatsu, Ichi-getsū.*

Japan, *Nihon, Nippon.*

Japanese (person), *Nippon-jin ;*
(adj.), Nihon no.

jealous, *yakimochi.*

jealous, to be, *yakimochi wa yaku.*

jealousy, *netami, yakimochi.*

join, to, *tsugu, issho ni naru.*

joiner (trade), *sashimono-ya.*

joke, *jōdan.*

journey, *ryokō.*

journey, to, *ryokō suru.*

judge, to, *saiban suru.*

jug, *mizu-tsugi.*

July, *shichi-gatsu.*

June, *roku-gatsu.*

just (fair), *kōhei na, eko-hiiki no*
nai, tadashii ; (scarcely), chōdō,
yōyaku.

K

keep, to, *motsū.*

keep back, to, *nokosu.*

kettle, *tetsū-bin, ya-wakashi.*

key, *kagi.*

kick, to, *keru.*

kill, to, *korosu.*

kind (sort), *shurui, tairi ; (adj.),*
shinsetsu na.

knee, *hiza.*

knife (kitchen-), *deba-bōchō ;*
(pocket-), kogitannu.

knock, to, *tataku.*

know, to, *shira wakaru.*

L

lace (boot-), *himo ; (needlework),*
reishū.

lady (well-bred woman), *fujin.*

lamb, *ko-hitsuji.*

lame, *bikko, chimba.*

landlord (of building), *ie-nushi ;*
(of inn, etc.), teishin.

language, *kotoba.*

lantern, *chōchin.*

large, *ōki, ōki na ; (wide and ex-*
tensive), hiroi ; (thick), futoi.

last, *ato no, sen, saku.*

last night, *sakubun.*

last month, *ato no tsuki, sen-getsū.*

last year, *sakunen.*

late, *osoi.*

lately, *aikagoro, kono aida.*

laugh, to, *warau.*

lazy, *bushō na.*

lead (metal), *nanami.*

learn, to, *manabu, naran, keikō*
suru, osowaru.

least (smallest), *ichiban chiisui no.*

least, at, *shikunakute mo.*

leather, *kawa.*

left, *hidari.*

leg, *ashi.*

lemon, *yuza, remon.*

lend, to, *kasu.*

length, *nagasa ; (at——) tsui no,*
yō yaku.

less (in quantity), *sukunai*.
 let, to (allow), *saseru*; (hire out),
kasu.
 letter, *tegami*; (-paper), *tegami*
no-kami.
 level, *tsuraka na*. *
 library, *shomotsū-beya*.
 lid, *futa*.
 lie, *uso*; *itsuwari*.
 lie, to (tell falsehoods), *uso wo*
tsuku.
 lie down, to, *neru fuseru*.
 lift, to, *mochi-ageru*.
 light (not heavy), *karui*; (colour),
usui-iro; (flame), *akuri*.
 light, to, *hi wo tsukeru*.
 like (similar), *nitā, ni-yotta*.
 like, to, *saku, konomu*.
 lip, *kuchi-hira*.
 listen, to, *kiku*.
 little (small), *chiisai*.
 live, to, *ikiru*; (dwell), *sumau*.
 long, *ながい*.
 look, to, *miru*.
 look for, to, *sagasu*.
 loose (not tight), *yurui*.
 lose, to, *wakusu, ushinau, son*
saru; (be beaten), *makeru*.
 loud (in sound), *ōki ni oto*.
 love, to, *saku, horeru*.
 low (in height), *hikai*; (vulgar),
gesubatta.
 luggage, *nimotsu*.
 lunch, *chiūjiki, hiru-meshi*.

M

make, to, *koshirareru*.
 man, *hito, jin, otoko*.
 many, *ōi, takusan, yohodo, oku no*.
 manufacture, to, *seizō-suru*.
 mark, *shirushi*.
 market, *ichi-ba*.
 marry, to, *kourei suru*.
 map, *chizu*.
 March, *san-gyatsu*.
 master, *deina, shujin*.
 mat, *tatami*.
 match (lucifer), *haya-tsūkegi*.

meaning, *imi, wake*.
 meanwhile, *sono aida ni*.
 measure (dimensions), *sumpō*;
 (instrument) *mono-sashi*.
 measure, to, *sumpō wo toru*.
 meat, *niku*.
 medicine, *kāsurī*.
 melon, *uri*.
 mend, to, *nansu, tsūkurou*.
 merchant, *akiado, shōnin*.
 merely, *tada*.
 message, *koibitake*.
 messenger, *tsūkai no mono*.
 middle, *chū, naka, mannaka*.
 milk, *chichi*.
 mine (of me), *watakushi no*.
 minute (time), *fun*.
 mirror, *kagami*.
 mist, *moya, kiri*.
 mistake (error), *machigai, ugu*
machi.
 mistake, to, *machiagaru*.
 mix, to, *mazeru*.
 Monday, *getsu-yōbi*.
 money, *kane, kinsu*.
 month, *tsūki*.
 monthly, *mai-tsuki, tsuki-dzuki*.
 moon, *tsūki*.
 more, *mō, motto*.
 more and more, *masu-masu*.
 more or less, *tashō, ikura-ka*.
 morning, *asa*; (this-), *kesa*;
 (to-morrow-), *myō-asa*.
 mountain, *yama*.
 mouth, *kuchi*.
 mother, *haha, okasan*.
 move, to, *ugoku* (intrans.);
ugokasu (trans.); change resi-
 dence), *tentaku suru*.
 much, *takusan*.
 mushroom, *shiitake, matsutake*.
 mutton, *hitsuji-no-aiku*.
 mustard, *karashi*.

N

nail (finger-), *tsunagi*; (metal, etc.)
kugi.
 naked, *hadaka*.

name, *na*.
narrow, *semai*.
nasty (to taste), *mazui*.
near, *chikai*.
nearly, *holomda*, *mo sūkoshi de*.
necessary, *hitsuyō na*.
neck, *kubi*, *noda*.
needle, *hagi*.
neighbour, *tonari-hito*.
neighbourhood, *kinjo*, *kimpen*.
never, *kesshite nai*.
new, *atarashii*.
news, *shimbun*.
newspaper, *shimbunshi*.
next, *tsugi no*.
nice (pretty), *kirei na*; (dainty and sweet), *umai*.
niece, *mei*.
night, *yoru*; (to-night), *komban*; (last-), *sakuban*.
nobody, *dare mo nai*.
noise, *oto*.
noisy, *yakamashii*, *sōzōshii*.
none, *nai*.
noon, *hiru*.
north, *kitu*.
nose, *hana*.
nothing, *nani mo nai*.
notwithstanding, *ni kumawazu*.
November, *Jū-ichi-getsū*.
now, *ima*; (— and then), *ori-ori*, *toki-doki*.
number, *kazu*.
nurse (child's), *ko-mori*; (sick-), *kambyō-in*.

O

oak, *kashira*, *nara*.
obedient, *sumai na*.
object (aim), *mokuteki*.
object, *to*, *koshō wa irū*.
observe, *to* (see), *mi-tomeru*, *mi-ukeru*; (be careful about), *chū-i-suru*; (incidentally), *ki ga tsuku*.
October, *Jū-gyetsu*.
of, *no*.
offer, *to*, *susumeru*.

official (officer), *shikwan*, *yaku-nin*.
often, *tabi-tabi*.
oil, *abura*.
old (of things), *furui*; (of persons), *toshiyari*.
omit, *to*, *otosu*; (in writing), *kaki-otosu*.
on, *ue ni*; *ni*.
once, *ichido*; (at —), *suguni*.
onion, *negi*.
only, *tatta*, *bakuri*, *tada*.
open, *to*, *akeru*.
opinion, *kangae*, *ryōken*.
opposite, *mukō no*.
or, *mutu wa*, *ka*.
orange, *mikan*.
order (sequence), *jumyo*, *shūtai*; (for goods), *chūmon*; (to servants, etc.), *awirai*, *ii-tsuke*.
order, *to* (command), *ii-tsukeru*, *meijiru*.
ordinary, *tsūrei*, *atarimae*.
other, *hoku no*, *ato no*.
our, *watakushi-domo no*.
out, **outside**, *soto*.
out, **to go**, *dekakeru*, *deru*.
over (on top), *ue ni*.
overcoat, *gyūritō*.
owner, *mochi-nushi*.

P

package, *tsutsumi*; (bale), *hyō*; (case), *hako*.
pain, *itami*.
pain, **to**, *itamu*.
painful, *itai*.
paint, *enki*.
paint, **to**, *enki wo nuru*, *eyaku*.
painter, *enki-ya*; (artist), *ekaki*, *gacō*.
pale, *aoi*, *aozame no*, *ao-zameta*.
paper (wall-), *kabe-gami*; (writing-), *kaku-kami*.
paper-knife, *kami-kiri*.
parasol, *higasa*.
parcel, *tsutsumi*.
parent, *oya*.

- part, bun.**
part, to (of an object), *wakeru* ;
 (of friends), *hanareru*.
particular (special), *kakubetsu*
na ; (strict), *yakemashii*, *genjū*,
ko-muzukashii.
partner (business), *shain*.
pass, to (through or along), *tōru*.
passage (corridor), *rōku*.
passenger, *nori-kyaku*.
passport, *menjū*, *ryokū-menjū*.
pattern (model), *te-hon* ; (sample),
mi-hon ; (figure), *mogō*.
pay (salary), *kyūkin*.
pay, to, harau.
payment, *harai*.
pea (in pod), *saya-endo* ; (shelled),
endo-mame.
pear, *nashi*.
pear-tree, *nashi no ki*.
peasant, *hyakushū*, *nōmin*.
peculiar, *kitai na*, *hen na*.
pen, fude, *seiyō no fude*.
pencil, *empitsu*.
penknife, *ko-gutana*.
pepper, *koshō* ; (red), *tōgarashi*.
perfect, *kanzen na*.
perfectly, *matlaku*.
perhaps, *tabun*.
permit, to, yurusu, *shōchi suru*.
person, *hito*, *jin*.
perspiration, *ase*.
perspire, to, ase ga deru.
persuade, to, kudoku, susumeru.
photograph, *shashin*.
photographer, *shashin-ya*.
pick, to (fruit), *toru*, *mogu* ;
 (flowers), *hana wo oru* ; (select),
erabu.
pickles, *kō-na-mono*, *tsukemono*.
picture, e ; (hanging), *kakemono* ;
 (framed), *gaku*.
pierce, to, tsuki-tōsu.
pig, buta.
pigeon, hato.
pillow, makura.
pin, tome-buri, hari.
pink, momo-iro na.
pipe, kuda ; (tobacco-), *kiseru*.
place, tokoro, basho.
place, to, oku.
plain (level ground), *hira-chi*,
heichi ; (clear), *okiraka na*.
plant, ueki, kusu-ki.
plant, to, ueru.
plate, suru.
play (game), *asobi* ; (drama),
kyōgen.
play, to, asobu.
pleasure, tanoshimi.
plenty, takusan, jūbun.
plum, ume ; (-tree), *ume-no-ki*.
pocket, kukushi, futokoro.
pointed (sharp), *toyatta*.
police-station, keisatsu-sha.
policeman, keisatsu-karan-jansa.
polite, teinei na.
pond, ike.
poor (indigent), *bimbō na*.
pork, buta no niku.
porter (railway-), *eki-fu* ; (light-),
karuko.
portmanteau, kabun.
portrait, shōzō, nitara-katachi.
post (pillar), *hashira* ; (letters,
 etc.), *yūbin*.
postage-stamp, yūbin-kite, inshi.
postcard, yūbin-hagaki.
postman, yūbin-haitatsū-nin.
post-office, yūbin-kyoku.
post-office-order, yūbin-kawase.
potato, imo ; (sweet-), *Satsuma-*
imo.
pour, to, tsagu.
powder (gun-), *eshō*, *krayaku* ;
 (medicinal), *kyūsuru*.
praise, to, homeru.
present (gift), *shinjō-mono*.
presently, jiki ni.
pretty, kirai na ; (beautiful),
utsukushii.
prevent, to, samatageru, sasenai.
price, uchun, ne, atai.
print, to, hatkō suru, insatsu
suru.
prison, rōga.
probably, tabun.
proper (appropriate), *sō-o na*,
tekitō, sōtō na.
protect, to, mamoru, hōgo suru.
proud, kōman na.
provide, to, sonaeru.

public, *ōyake na*; (people in general), *kōshiū*.
pudding, *kurashi*.
pull, *to*, *hiku*.
punish, *to*, *basuru*, *tsumi suru*.
pupil (scholar), *deshi*.
pure, *sumi-kitta*, *jūnsui na*.
purse, *saito*, *kane-ire*.
push, *to*, *osu*.
put, *to*, *oku*; (——— aside), *totte oku*.

Q

quality, *hiashitsū*; (superior ———) *jōhin*; (inferior ———), *gchin*.
quantity, *taku*.
quarrel, *kenka*.
quarrel, *to*, *kekuru suru*.
quarter ($\frac{1}{4}$), *shiban no ichi*.
queer, *kitai na*, *myō na*.
question, *toi*.
quick, *hayai*.
quiet, *shizuka*.
quietly, *shizukani*.
quite, *mattaku*, *jūbun*.

R

rabbit, *usagi*.
rags, *boro*.
railway, *tetsudō*.
railway carriage, *kisha*.
rain, *ame*.
raise, *to*, *ageru*.
raisin, *hoshi-budō*.
rare, *medsurashii*, *mare na*.
rarely, *mare ni*.
rat, *nezumi*.
rather (on the contrary), *kacete* (somewhat), *zaibun*.
raw, *nama*.
read, *to*, *yomu*.
ready, *to be*, *shitaku shite oru*.
ready, *to get*, *shitaku wo suru*.
real, *hontō no*, *makoto no*.
reason, *dōri*, *wake*.
receipt, *uketori*.

receive, *to*, *uketoru*.
recently, *konaida*.
recollect, *to*, *omoi-dasu*.
recommend, *to*, *susumeru*.
recover, *to*, *tori-modosu*; (from sickness), *zenkuri suru*.
red, *akai*.
refuse, *to*, *kotowaru*, *jitai suru*.
relate to (tell), *noberu*.
remainder, *nokori*.
remember, *to*, *abura*.
repair, *to*, *urusu*, *tsakuran*.
report (rumour), *fūsetsū*, *fū-bun*.
request, *negai*.
request, *to*, *negau*, *tanomu*.
require, *to*, *yō-suru*.
reside, *to*, *jūkyo suru*.
resolve, *to*, *sadamecu*, *kekchaku suru*.
rest (after work, etc.), *yasumi*; (remainder), *nokori*.
rest, *to*, *yasumu*.
restaurant, *ryōri-ya*.
result, *kekka*.
return, *to*, *kacru* (intrans.); *kasu* (trans.).
rich, *kantemochi*.
ride, *to*, *noru*.
right (not left), *migi*; (just, proper), *tadashii*.
ring (for finger), *yubi-iri*.
ring, *to*, *narasu* (trans.); *auru* (intrans.).
ripe (of fruit), *juku shita*.
river, *kawa*.
road, *michi*; (highway), *ōrai*, *kaidō*.
roast, *to*, *yaku*.
rock, *ira*.
rob, *to*, *usumu*.
roof, *yane*.
room, *heya*, *zashiki*.
rope, *nawa*, *tsuna*.
rough, *arai*, *zarakkai*; (rude), *harai*, *sokotsu na*; (harsh), *arappai*.
round, *marui*.
rub, *to*, *kosuru*.
rub out, *to*, *kesu*.
run, *to*, *kashiru*; (——— away), *chikuten suru*.

S

sad, to be, *kanashimu.*
safe, *buji, daijōbu.*
safely, *buji ni, anzen ni.*
salary, *kyūkin, gekkyū.*
salmon, sake.
salt, shiwo; (— cellar), *shiwo-ire.*
same, *onaji.*
sand, *sūna.*
satin, *shūsa.*
Saturday, *dogyōbi.*
sauce, *shōyu.*
saucepan, *uabe.*
saucer, *sara, shita-zara.*
say, to, *hannasu, iū.*
scarce, *sukunai.*
school, *gakkō.*
scissors, *hasami.*
scratch, to, *kaku.*
scream, to, *sakebu.*
screw, *uji.*
season, *jisetsu.*
seat (chair), *iso koshi-kake.*
see, to, *miru.*
seed, *tane.*
seem, to, *mieru.*
seldom, *mare ni.*
select, to, *erabu.*
selfish, *tamae-gatte na.*
sell, to, *uru, uri-sabaku.*
send, to, *yaru, okuru.*
separate, *betsu na, betsu-betsu na.*
separate, to, *wakeru.*
September, *ku-gyatsu.*
servant (male), *kodzukai;*
 (female), *gejo.*
sew, to, *nū.*
shadow, *kage-bōshi.*
shape, *katashi.*
sharp (of knife, etc.), *yoku-kireru.*
shave, to, *hige wo suru.*
shelf, *tana.*
shell, *kai.*
shine, to, *teru.*
ship, *fune.*
shirt, *jiban, shatsū.*
shoe, *kutsū.*

shoemaker, *kutsū-ya.*
shoot, to (with weapon), *teppō wo utsu.*
shop, *mise.*
shopkeeper, *akindo.*
short (not long), *mijikai.*
shoulder, *kata.*
show, to, *miseru.*
shower (of rain), *yūdachi.*
shut, to, *shimeru.*
sick, *byōki.*
side, *hō, kata.*
sight (something seen), *miru-koto.*
sign, to, *kimet suru, namae wo kaku.*
silence, *damatte oru koto.*
silent, *shizuka.*
silent, to be, *damaru.*
silk, *kinu.*
silver, *gin.*
since, *kara.*
sing, to, *utau.*
sister, *onnu-kyōdai; (elder), ane;*
 (younger), *imōto.*
sit, to, *koshi wo kokoru.*
size, *ōkisa.*
skin, *kawa, hadae.*
sky, *sora.*
sleep, to, *neru.*
sleepy, *nenai.*
sleeve, *sode.*
slow, *noroi, usui.*
slowly, *shizuka ni.*
small, *chīsai.*
smoke, *kemuri.*
smoke, to (tobacco), *tabako wo nomu.*
smooth, *sabekkai.*
sneeze, to, *kāshami wo suru.*
snow, *yuki.*
soap, *shabun, sekken.*
soft, *yawarakai.*
soil (earth), *tsuchi.*
solid, *katai.*
some, *aru.*
somebody, *dare ka, aru hito.*
somehow, *dōka.*
something, *nani ka.*
sometimes, *aru toki, toki-ori.*
somewhere, *dokka de, doko ka.*

son, *musūko*.
 song, *uta*.
 soon, *jiki-ni*.
 sound (heard), *oto*.
 soup, *suimono*, *tsuyu*, *sōppu*.
 sour, *suppai*.
 south, *minami*.
 sparrow, *syazume*.
 speak, to, *iū*, *hanasu*, *mōsu*.
 spectacles, *megane*.
 splendid, *rippu na*.
 spoil, to, *sonjiru*.
 spoon, *saji*; (tea-), *cha-saji*.
 spring (season), *haru*.
 spring (of vehicle), *banc*.
 square (shape), *shikaku*.
 stable, *uma-ya*.
 staircase, *hashigo-dan*.
 stale, *furukusai*.
 stand, to, *tatsu*.
 star, *hoshi*.
 start, to (set out), *shuttatsu suru*.
 state (condition), *yōsu*, *arisanu*.
 station (railway), *sutēishan*,
teishu-bu.
 steal, to, *nusumu*.
 steam, *yuge*, *jōki*.
 steamer, *jōkisen*.
 steel, *hagane*.
 stick, to (adhere), *kutsūku*.
 still (until now), *ima made*;
 (tranquil), *shizuka na*.
 stocking, *kutsu-shita*, *tabi*.
 stone, *ishi*.
 stop, to, *tomaru* (intrans.);
tomeru (trans.).
 stove, *stobu*.
 straight, *massagu na*.
 strange, *fūshigi*, *medzu rashii*.
 strap, *kawa-himo*.
 straw, *wara*.
 stream, *nagare*.
 street, *michi*, *tōri*.
 strength, *chikara*.
 string, *ito*.
 strong, *jōbu na*; (physically),
chikara na.
 stupid, *baka na*.
 sudden, *niwaka na*.
 sufficient, *jūbun na*.
 sugar, *satō*.

suitable, *tekitō na*.
 sum (total), *shime daku*.
 summer, *natsu*.
 sun, *taiyō*, *hi*.
 Sunday, *nichiyōbi*.
 supper, *yūmeshi*.
 sure, *tashika*.
 surely, *tashika ni*.
 sweep, to, *haku*.
 sweet, *amai*, *umai*.
 swim, to, *oyogu*.

T

table, *dai*, *taberu*.
 table-cloth, *teberu-kake*, *dai-kake*.
 tail, *shippo*.
 tailor, *shitate-ya*.
 take, to, *toru*.
 talk, to, *hanasu*.
 tall, *sei-no-takai*.
 taste, *ajiwai*.
 tea, *cha*.
 tea-cup, *chawan*.
 tea-kettle, *teisū-bin*.
 tea-pot, *dōbin*, *kibishi*.
 teaspoon, *cha-saji*.
 teach, to, *oshieru*.
 teacher, *sensei*.
 tear, to, *yaburu*.
 telegram, *dempō*.
 telegraph-office, *denshin-kyoku*.
 telephone, *denwa*.
 tell, to, *hanasu*.
 than, *gori*.
 thimble, *yubi-nuki*.
 thing (abstract), *koto*; (concrete),
mono.
 think, to, *omou*, *kangaeru*.
 thirsty, *nodo ga kawau*.
 this, *kore*, *kono*.
 though, *keredomo*.
 thread, *ito*.
 throat, *nodo*.
 through, *tōru*, *tāshite*, *tōtte*.
 throw, to, *hōru*, *nageru*; (—
 away), *suteru*.
 Thursday, *mokuyōbi*.
 ticket (railway-), *kippu*; (for
 theatre, etc.), *fuda*.

tie, to, *shibaru*, *yuuwaeru*.
 tight, *katai*.
 till (until), *made*.
 tin, *brikki*, *suzu*.
 to, *ye*, *ni*.
 toast (bread), *yaki-pan*.
 to-day, *konnichi*, *kyō*.
 together, *issha* *no*.
 to-morrow, *myōnichi*; (—morn-
 ing), *myō-chō*; (— evening),
myō-ban.
 tongue, *shita*.
 to-night, *konban*, *kon-ya*.
 too (also), *yahari*; (excess),
amari.
 tooth, *ha*.
 toothache, *ha itai*.
 tooth-brush, *gōji*.
 touch, to, *ni fureru*; (meddle
 with), *ijiru*.
 towards, *no hō ye*.
 towel, *tenugui*.
 town, *machi*.
 toy, *umocha*.
 trade, *akimai*, *shōbai*, *bōyeki*.
 train (railway-), *ressha*, *kisha*.
 translate, to, *hon-yaku suru*.
 travel, to, *ryōkō suru*, *tabi suru*.
 traveller, *tabi-hito*, *ryokō ja*.
 tray, *ban*.
 tread, to, *fumu*.
 tree, *ki*, *jumoku*.
 tremble, to, *furū*; (with fear),
kowakute furu; (with cold),
samakute furu.
 trouble (bother), *mendō*; (in-
 convenience), *tekanu*; (anxiety),
shimpai.
 trouble, to be in, *komaru*.
 troublesome (of persons), *urusai*;
 (of things), *mendō na*.
 trousers, *monohiki*.
 true, *hontō*, *makoto*.
 truly, *makoto ni*, *hon ni*.
 truth, *makoto*, *jitsū*.
 truthfully, *aritei ni*.
 Tuesday, *kurayōbi*.
 tumble, to (over), *korobu*; (down),
ochīru, *taoreru*.
 turnip, *kabu*.
 twist, to, *hineru*, *nejiru*.

U

ugly, *mi-nikui*, *nigurushii*, *fu-
 kiryō na*.
 umbrella, *kasa*, *kara-kasa*.
 unable, to be, *dekinai*.
 unavoidable, *shikata-ga-nai*, *yon-
 dokoronai*.
 uncertain, *tashiku de nai*.
 uncle, *oji-san*.
 uncomfortable (inconvenient),
fujiyō na.
 uncommon, *medzurashii*.
 under (underneath), *shita*.
 understand, to, *wakaru*.
 undress oneself, to, *kimono wo
 nugu*.
 unfortunate, *fu-shiawase na*.
 ungrateful, *an wo shiranū*.
 unhappy, *fu-shiawase na*.
 unhealthy (of persons), *byōshin
 na*; (of places), *yōjō no tame ni
 yoku nai*.
 unjust, *fu-kōhei*.
 unkind, *fu-shinsetsu na*, *nasake-
 nai*.
 unlike, *chigatte*.
 unlikely, *arisō mo nai*.
 unpleasant, *omoshiroku nai*.
 unsafe, *abunai*.
 unsatisfactory, *zombun de nai*.
 unsightly, *mi-nikui*.
 unskilful, *heta na*, *buki-yō na*.
 unsuitable, *fu-sō-o-na*, *fu-tekitō
 na*.
 untrue, *jitsū de nai*, *uso na*.
 untruth, *uso*, *itsuwari*.
 unusual, *hijō na*, *rei no nai*.
 unwise, *kangae ga nai*.
 up, *ue ni*.
 up, to get, *okiru*.
 upon, *ue ni*.
 upright (honest), *jitchoku na*,
tadashii; (erect), *massugu*.
 upside-down, *sakasama*, *abe-kobe*,
sakasa.
 upstairs, *nikai*.
 us, *watakushi-domo*.
 use, to, *tsukau*, *mochi-iru*.
 useful, *chōhō na*.
 useless, *yaku ni tatanū*.

uselessly, *itadzura ni*.
usual, *atarimae no*.
usually, *taitei, fudan ni*.

V

valuable, *tâttoi, ne-uchi, na aru*.
value (cost), *atai, ne-uchi*.
various, *iro-iro no, samu-zama no*.
vase, *hana-ike*.
vegetable, *yasaimono*.
velvet, *birôdo*.
venture, to, *yutte miru*.
verandah, *engawa*.
very, *taisô, hanahada, itate, goku, shigoku, naka-naka*.
vex, to, *ijimeru*.
view (prospect), *ke-shiki, mi-harashi, chôbô*.
view, to, *miru, kemban suru*.
vigorous, *jôbu na, tsuyoi, sôken-na*.
village, *mura*.
vinegar, *su*.
violent, *te-urai*.
violet, *sum-iro*.
visit, to, *tadzuneru, ukageru*.
visitor, *kyaku*.
voice, *koe*.
voyage, *kaijô*.
voyage, to take a, *fanc de tôkai suru*.
vulgar, *gehin na*.

W

wages, *kyûkin*.
waist, *koshi*.
waistcoat, *chokki*.
waggon, *kuruma, ni-garuma*.
wait, to, *matsû ; (at table), kyôji ro suru*.
waiter, *kyôji*.
walk, to, *aruku*.
wall, *kabe*.
want to (desire), *iru, iriyô, hoshii*.

warehouse, *kura, dozô*.
warm, *atatakai*.
warn, to, *inashimera*.
wash, to, *arau ; (----- clothes), sentaku suru*.
waste, to, *tsuigusu, mugomi ni tsukan*.
watch, *waichû-dokei*.
watch-maker, *tokriya*.
water (cold), *mizu ; (hot), yu*.
way (road), *michi ; (manner), yô, shikata*.
we, *watakushi-domo, ware-ra*.
weak, *yowai*.
wealth, *zaihô, shindai, tokara*.
wear, to, (clothes), *kiru*.
weather, *tenki*.
Wednesday, *sui-yôbi*.
week, *isshûkan*.
weigh, to, *hakaru, hakari ni, kakele miru*.
weight, *mekata*.
well (in health), *sakoyaka na, tassha na*.
wet, *nureta*.
wheat, *komugi*.
wheel, *wa, kuruma*.
when ? *itsu ?*
where ? *doko ? dochira ?*
which ? *dochira ? dare ?*
while, *aida*.
whip, *machi*.
white, *shirai*.
who ? *dare ? donata ?*
whole, *mina, ukorazu*.
wholesale, *oroshi*.
whose ? *dare no ?*
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wicked, *warui, ashiki*.
wide, *hiroî*.
widow, *goke, yamome*.
width, *hirosa, haba*.
wife, *tsuma*.
wind (which blows), *kaze, fû*.
wind, to (a watch, etc.), *maku*.
window, *mado*.
window-shutters, *mado no to*.
wine, *budôshu*.
wine-glass, *sakazuki*.
wing (of bird), *tsubasa*.
winter, *fuyu*.

wipe to, *fuku*.
wire, *harigane*.
wise, *rikō na*.
woman, *onna*, *fujin*.
wonderful, *kimyō na*, *kitai na*,
fushigi.
wood, *ki*; (forest), *hayashi*, *mori*.
wool, *ke*, *rasha*.
word, *kotoba*.
work, *shigoto*.
work, to, *hataraku*.
workman, *shokunin*.
worthless, *tsumaranai*, *yoku ni*
tatenai.
wound, *kega*, *kiizu*.
wrap, to, *tsutsumu*.
wrist, *te-kubi*.
write, to, *kaku*.
wrestle, to, *sumō wo toru*.
wrong, *machigatta* (adj.); (evil),
warui.

Y

year, *toshi*, *nen*, *sai*.
yearly, *mai-nen*.
yellow, *ki-iroi*.
yesterday, *kino*.
yesterday evening, *sokuban*.
yesterday morning, *kinō no asa*.
yet, *mada*.
young, *wakai*, *toshi no ikanai*.

Z

zeal, *nesshin*.
zealous, *nesshin naru*, *jūmpatsū*
naru.
zig-zag, *unc-kune*, *tsuzu-ra-ori*
natte oru.
zinc, *lotan*.

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"The increasing intercourse between nations, and development of international trade, with its keen rivalry between the competitors, have in our time considerably increased the importance of a **Working Knowledge of Modern Languages**," and this is exactly what may be acquired by a student of the **Hossfeld Method**. The difficulty of the study of a foreign language may be easily overcome by a little attention on the part of the student if he uses the Hossfeld Method, which, to assist him in the accomplishment of this object, lays down

such rules for his guidance as will place him in a position to master the same with comparative ease and satisfaction.

The publishers have given many years' earnest attention to the subject, and it has been their aim to make their books really trustworthy and reliable guides from which any student of ordinary intelligence may, with a modicum of industry and perseverance, obtain a thorough and practical knowledge of the language he is studying.

The Hossfeld Method is planned on a perfectly rational and scientific basis, the books are divided into 62 lessons, and each sub-divided into four parts, comprising from the first lesson:—

Conversations. Translations. Readings. Grammar.

It will thus be seen that, as one of our correspondents states, this one Method embraces the four recognised up-to-date modes of teaching and learning, carefully avoiding those extremes which are so unsatisfactory and disappointing in their results.

The plan of the lessons is very fascinating, and one in which the student himself becomes greatly interested, hence he makes that **rapid progress** which is so marked in all students of the Hossfeld Method, and which is, happily, fast doing away with the stigma cast upon our young men and women for their deplorable ignorance of foreign tongues. This was, however, not attributable to any incapacity or lack of intelligence in themselves, but entirely owing to the inadequate and false means of instruction.

The Hossfeld Method, unlike others which promise so much and perform so little, gives from the very beginning ample proof of its efficiency, and the publishers urge you to give it a trial without delay and judge its merits for yourself.

They would also call your attention to the cheapness of these volumes in comparison with others.

HIRSCHFELD BROTHERS LIMITED,
13 FURNIVAL STREET, LONDON, E.C.

HIRSCHFELD BROTHERS LIMITED

for the Study of Modern Languages

A SELECTION OF UNSOLICITED TESTIMONIALS

H.M.S. CLEOPATRA, COLONIA, URUGUAY.

DEAR SIR,

"The Grammar in French, of Hossfeld's, having been mainly instrumental in my having gained the quality of Interpreter, R.N., in that language in six months, I take the earliest opportunity of acknowledgment, and also of suggesting the propriety and immense advantage to the public service should every library in H.M. ships of war be supplied with your Grammars in, say, French, German, Italian, and Spanish, etc. I may mention that our libraries are supplied free to us, and at the public expense, and that the addition would represent a merely trifling cost, and that I believe that should you represent the advisability, their Lordships would acquiesce, in the interests of the public service.

"You are at liberty to make what use you please of my views, as I was the first to elect the present regulations, granting four months' study on the Continent, and therefore I need lose no time in consultation." I am, SIR, Yours sincerely,

L. B. DENMAN (*Lieutenant*,
H.M.S. Cleopatra, S.E. Coast, America
(Master's idea).

CHARTER HOUSE, GODALMING.

DEAR SIRS,

"I thank you for a copy of your Italian Grammar [Hossfeld's System], with which I have been for some time well acquainted. The system is excellent and the book is admirably arranged. My experience of the Italian Grammar was so satisfactory that I recommended a pupil of mine, who wished to learn Spanish, to get your Spanish Grammar in the same series. He made rapid progress, and required very little help beyond that which the book gave him."—Yours faithfully,

W. HAIG BROWN (*Principal*).

POLYTECHNIC INSTITUTE, REGENT STREET.

GENTLEMEN,

"I use Hossfeld's German Grammar for our large day and evening classes at this Institute, and I appreciate the work highly. In proof of the good results attending its introduction to the classes, I may mention that out of 98 students presented for examination by the Society of Arts, 18 gained first class Certificates, 4 second class, and 72 third class, and only 1 failed; a student also gained the prize for German given by the Chamber of Commerce, value £5, and Certificates." Yours truly,

M. SEIFERT.

13 FURNIVAL STREET, LONDON, E.C.

Hossfeld's Conversational Method

MANCHESTER, 3rd October 1903.

"For many years I have used your Spanish Grammar, Hossfeld's Method, at the Central Commercial Schools in this city, and also at various other institutions and with private pupils, and I may say that I consider this Method the most interesting, satisfactory, and complete of all the text-books of a similar kind which have come under my notice. It contains all the necessary matter for a student of languages, Grammar with examples, Exercises for translation to and from Spanish, Questions on the Grammatical Rules already given, and a Reading Lesson in Spanish, preceded by conversation in Spanish and English on the whole of latter, and on every-day topics. What more could be desired even by the method-ridden modern student? Some say 'Grammar is useless,' some say 'Translation only is necessary,' some, 'Conversational Phrases, in question and answer form, only are needed,' and finally, some say 'only connected ideas (as shown in your reading lessons) are of any avail,' and they evolve phrase after phrase in successive order on all the ordinary topics of life. Now, what do we find in your Hossfeld's Method of all these four up-to-date modes of teaching and learning? Everyone: Grammar, Conversation, Translation, and Reading, and that right from the very beginning, from the first lesson in the book.

"If proof be needed of the efficiency of the Hossfeld Method, any one can find it for himself by consulting the Result Sheets of the 'Lancashire and Cheshire Union of Institutes' and of the 'Society of Arts' Examinations each year, where he will find that the Spanish students of the Central Commercial Evening Schools, Manchester, invariably stand at the head, and often with one or more prize-winners and medallists. This year's Society of Arts' results includes first and second prize-winners from these schools, where all the students use Hossfeld's Method for Spanish. It is well to state that I have had occasion to use your other Grammars in French and German, and have found them always equally satisfactory.

"You are quite at liberty to make any use you think fit of this letter, as I do not hesitate to confirm to everybody what I have written above."

ALFRED CALVERT,

Lecturer on Modern Languages at the Manchester Central Commercial Evening Schools and Manchester Athenaeum.

TECHNICAL SCHOOL, BLACKBURN, 25th July 1904.

"I have used your French, German, Spanish, and Italian Grammars for many years. I selected them for my Classes and private students after a careful perusal of every system published in English, both here and in U.S.A. My students always figure conspicuously in Exam. results, and several times have earned medals and been first in lists of results.

"The Grammars are the nearest to my ideal of what a Grammar should be, and because the rules are so well explained and exemplified, I am able to spend nearly all the one poor hour per week we evening class teachers can get in per language to the 'spoken' and 'dictation' aspects, instead of being compelled to spend the all-too-short time in wearisome explaining of the Grammar sections that should be (as they are in your Grammars) clearly enough set forth in easily comprehensible English in the book itself.

"As 'imitation is the sincerest form of flattery,' I have imitated your system for the most part in my Portuguese Conversational Grammar published by your firm."

FRANK THOMAS,

Professor of Modern Languages at Blackburn Technical Schools, and Blackburn Grammar School.

HIRSCHFELD BROTHERS LIMITED

SHIPLEY, YORKSHIRE, 20th June 1904.

"It is, of course, superfluous to add that I am practically acquainted with your Grammars. I have used them for many years with most gratifying results."

H. J. WEINTZ.

ALLEYN'S SCHOOL, LEWISHAM.

"I have gone through your Hossfeld Grammars very carefully, and like them very much indeed. The Method is clear and lucid, the task is not made too irksome for the student, and the happy-medium is nowhere missing in the arrangement of matter. The hand of experienced teachers is clearly perceptible in the disposition of the books, and I shall be glad to use them whenever opportunity occurs."

L. HIRSCH, Ph.D.

BIRKBECK COLLEGE, BREAM'S BUILDINGS.

DEAR SIR,

"The success of my pupils has been phenomenal since I adopted Hossfeld's Spanish and Italian Methods in my classes for teaching these languages. I have examined every Grammar for teaching languages that exists, and do not find one so admirably adapted for classes and private tuition as Hossfeld's. These books are marvellously clear and in every way fitted for teaching a language in the simplest and easiest way."—Yours very truly,

RAFAEL DEFFERARI MONTEVERDE, B.A.,

*Teacher at above Institute and King's College,
Wimbledon, Skerry's College, etc., sworn Inter-
preter by Royal Authority.*

THE COLLEGE, EAST ACTON.

DEAR SIR,

"Early last autumn you sent me a specimen copy of your Hossfeld's Spanish Grammar, which I am pleased to say I decided to adopt as a text-book. The result has proved most satisfactory. All the pupils I sent in for examination were successful—one took premier position out of several hundred candidates. Having lately been appointed an Examiner to one of our great Examining Bodies, I shall certainly recommend your works to other teachers."—Yours truly,

W. RADFORD, *Principal.*

COMMERCIAL SCHOOL, QUEEN'S ROAD,
DALSTON, 1903.

"It is satisfactory to note that in our German, Russian, and Spanish Classes where the Hossfeld Grammars are exclusively used, we have during the last two sessions won four Society of Arts' bronze medals and £16 in prizes."

J. SINCLAIR, M.A.

Hossfeld's Conversational Method

LONDON, 16th March 1903.

"I have had great pleasure in introducing your 'Hossfeld's' German Grammar into my German Classes both at Kennington Road and Balham Commercial Schools, and it has met with the greatest approbation. I admire the method and arrangement of the Grammar greatly."

E. BROOKS.

COMMERCIAL SCHOOL, CHAUMERT ROAD, 1904.

"The German and Spanish books of the Hossfeld Method are being used in above school, and are giving every possible satisfaction."

A. A. KEMP.

LEIPSIK ROAD COMMERCIAL SCHOOL, 1904.

"I have thoroughly examined your French Method, and find that the completeness of the Grammar, combined with well-selected Conversations and Readings, make it a most useful and attractive book to students of French. I am introducing it into the Classes here."

THOMAS LEA.

KENNINGTON ROAD COMMERCIAL SCHOOL, 1904.

"We are using your books in Italian and Spanish, and are very pleased with them."

F. W. BULL.

CAVENDISH ROAD COMMERCIAL SCHOOL, 1904.

"I have had great pleasure in introducing your Hossfeld German Grammar into my Classes both at above school and Kennington Road."

F. BROOKS.

EVENING COMMERCIAL SCHOOL, BROCKLEY ROAD,
31st August 1903.

"I have your Spanish and German books in use at my school, and am introducing the French this Session."

A. J. WREN, *Responsible Teacher*.

CRAWFORD STREET EVENING SCHOOL,
June 1904.

"I think Hossfeld's Method is capital. I recommended it to the master who takes the Intermediate County Council Scholarship work, and he is now using it in his Class. I have your smaller book in use in the Evening Classes."

C. E. PANNELL.

EVENING CONTINUATION SCHOOL,
FIRCROFT ROAD, BALHAM, July 1904.

"We used your French Books all through last session, and our Class was large and successful."

JOHN G. GRAY.

HIRSCHFELD BROTHERS LIMITED

for the Study of Modern Languages

EVENING CONTINUATION SCHOOL,
RAYWOOD STREET, 27th June 1904.

"Please send me a copy of your Hossfeld Method. My French Instructor has already spoken of it to me in terms of praise."

E. B. LING.

EVENING COMMERCIAL CENTRE, GOSFEL OAK, 1904.

"I shall certainly recommend your Italian Method. I think it to be admirably adapted to the needs of our students."

J. H. GARSIDE.

SCIENCE AND ART SCHOOL, BRINTON, July 1904.

"My teacher of German is anxious to introduce next session Hossfeld's System."

W. C. EDWARDS.

LONDON, 5th February 1903.

"I have been using 'Hossfeld's German Grammar' at the Goldsmith Polytechnic Evening Classes for the last two years, and find it the most suited for the purpose of the rapid study of German."

J. FORTSCHUNK.

ARCHBISHOP TENISON'S SCHOOL,
LEICESTER SQUARE, LONDON.

"Last term I introduced your large French and German Grammars and Exercises into the Upper Form of this school, and we like them very much."

J. F. ARNOLD.

LACREL HOUSE, BRYMBO, N. WALES.

"I shall recommend your 'Hossfeld' French Grammar very strongly to my pupils, and will extend the sale of that valuable book."

FERNAND DELETTRES.

GEORGE HERIOT'S SCHOOL, EDINBURGH,
26th October 1903.

"I am using your 'Hossfeld's' German Grammar in all of my German Classes, and think it an excellent book. Your German Exercises and Idioms by Prof. Mengel also gives good results."

D. LOWE TURNBULL, M.A., LL.D.

ST GEORGE'S CLASSES, EDINBURGH,
13th October 1903.

"Your 'Hossfeld' Italian Grammar seems to me excellent, and I am sorry not to have known of it before. I shall be very glad to adopt it with my pupils."

S. ALBEGGIANI.

13 FURNIVAL STREET, LONDON, E.C.

SHARP'S INSTITUTION, PERTH.

"I have formed a very high opinion of your German Grammar, and have decided to introduce it here next session. Kindly let me have the name of your agent in this town."

A. WATSON BAIN, *Modern Language Master.*

CHAMBER OF COMMERCE,
DUNDEE, 22nd June 1904.

"I brought to the notice of the examiner for Spanish on the Commercial Education Examinations of this Chamber, the copy of the Hossfeld Method received from you, and was informed that he already used it in his Classes."

G. C. KEILLER.

EDINBURGH, 20th May 1904.

"I greatly approve of Hossfeld's System, and I have already introduced it into my French, Italian, and German Classes with much success."

H. CANROBERT.

CRAIGHOLME, GLASGOW, September 1903.

"I have gone through your 'Hossfeld's' French Grammar with my French teacher, and we both think it a very useful book, combining theory and practice and introducing a large and serviceable vocabulary."

J. MURDOCH, *Principal.*

"I have already introduced your book into my German Classes at the Manchester Athenæum, and in future intend to use it everywhere."

G. ALBERS.

MANCHESTER, 26th June 1904.

"All my private pupils are using Hossfeld's Method and like it very much. I am determined to introduce it everywhere I can."

B. GAUME.

MANCHESTER, 4th April 1904.

"For many years now I have used various of your publications for the study of modern languages with great numbers of my pupils for University and other important examinations."

ARTHUR HORSFALL.

PRESENTATION BROTHERS' COLLEGE,
MARDYKE, CORK.

DEAR SIRS,

"I have been successful in introducing Hossfeld's German and Italian Methods and also the French and German Correspondents, of which you sent me specimens, and I must say that I am really astonished at the remarkable progress made by my pupils since they got your books into their hands. I shall do all in my power to make your publications known to and appreciated by my colleagues in other schools."

Yours faithfully,

J. L. THEODORE GETZ,
Bach, és Lett.

HIRSCHFELD BROTHERS LIMITED

ST. FAUGHNAN'S COLLEGE,
ROSS CARBERRY, CORK.

"The two Grammars of the 'Hossfeld' system are just the thing we want, and I shall do my best to promote their introduction into this and other Irish schools. The German Grammar could positively *not be better*; it is unique."

Rev. PAUL A. PESCHEL.

COLLEGIATE SCHOOL, CORK.

"I think that the Hossfeld French Grammar is the best that I have seen, and I trust that I shall be able to introduce it into my school at no distant date."

H. WILLIAMS, M.A., T.C.D.

ST. PETER'S COLLEGE, WEXFORD.

"Your 'Hossfeld's' French Grammar seems to be excellent in every way, and the praises bestowed upon it by teachers who have introduced it into their schools shows that the Method must be well adapted for pupils. I shall recommend it here."

O. KING.

LIVERPOOL, 30th September 1903.

"Having found your Hossfeld's German Grammar a sensible and useful book, I have already introduced it into my German Classes held at the Y.M.C.A., also at the Balfour Institute and Wallace Grammar School."

C. O. WICKERT,
Senior German Master.

HOLY CROSS SCHOOL,
LIVERPOOL, July 1904.

"I have tried many Spanish Grammars with my pupils, and think Hossfeld's is undoubtedly the best published."

L. CONWAY.

EGREMONT COMMERCIAL SCHOOL,
July 1904.

"I am very pleased with the style and the matter contained in your Spanish Grammar. When convenient I will use it in my Classes, as I consider the Method an intelligent and pleasant way of acquiring a knowledge of a language."

T. B. GERAGHTY.

MUNICIPAL TECHNICAL SCHOOL,
LINCOLN, 1904.

"I am pleased to say I am using your Hossfeld Method, French and German, in a private class at present. Now that I have proved the excellence of the books I shall, in all probability, adopt them for my Classes at School the next session. Pupils using these books make splendid progress in a short time."

C. PHILLIPSON.

BIRMINGHAM, November 1903.

"I am pleased to say that I am using your Spanish and Italian Grammars at the Birmingham and Midland Institute; and your Spanish and French Grammars at the Walsall Science and Art Institute, and find them very satisfactory."

E. EDMONDS.

SOUTHAMPTON, 17th July 1904.

"Some of my students have begun their studies on Pitman's and Hugo's Methods, but these have given such unsatisfactory results that I wish to substitute Hossfeld's and gradually make use of the other works published by you. Pitman's Method was chosen owing to its special commercial character, but on examination I think it is plagiarized from Hossfeld."

C. E. L. WRIGHT.

LEICESTER, 19th August 1902.

"Your German Course has met with great success here. It is the finest work I have seen."

E. CUNLIFFE,

*Teacher of Languages at the F.M.C.A.
and Union Street College.*

RATCLIFFE COLLEGE,

LEICESTER, January 1904.

"We are using your German and Italian books and are much pleased with the German especially."

J. CREMONINI.

WAREHAM TECHNICAL INSTITUTE.

"I find 'Hossfeld's Method' a most practical one; the conversations, reading lessons, questions and exercises, all comprised in a neat form, display much judgment and care. The conversations and remarks embrace all topics, and are worded in the most elegant French of to-day. It is a practical System which will prove very useful to those who are anxious to speak French with fluency and correctness. The book in fact is a model of the way in which French should be taught."

E. WALTER, B.A.

COLLEGIATE SCHOOL, SLEAFORD.

"I have carefully tested your German Grammar and have now decided to adopt it for general use. The graduation of the lessons and the combination of theory, exercise, questions, conversation and reading make it a model lesson book."

E. R. DIBBEN.

TECHNICAL INSTITUTE,

COVENTRY, September 1903.

"I have introduced 'Hossfeld's Grammar' this winter at the Technical Institute French Class, and if I am as well satisfied with same as with the German Grammar, intend introducing it later into the Advanced French Class as well, giving up other books."

J. F. RUEGER.

MUNICIPAL TECHNICAL SCHOOL,

HULL, September 1903.

Your French, German, and Spanish Grammars on the 'Hossfeld Method' are being used in this school through my recommendation."

C. KESSLER, M.A.,

Lecturer on Modern Languages.

BRITISH EVENING CLASSES,

NORTHAMPTON, 27th June 1904.

"An earnest student with a good teacher for pronunciation should have no difficulty in rapidly acquiring a sound and extensive knowledge of a language by your methods."

E. PARNEILL.

SPRACH- U. UEBERSETZUNGS- INSTITUT,
LEIPZIG, GERMANY, 1903.

"I take great pleasure in telling you that I have used 'Hossfeld's' German Grammar with my pupils for the past three months and find it a most excellent book. It has the great advantage over all other Grammars I know that all dullness has been avoided, the scholar soon takes a liking to his German studies, and all rules being explained very lucidly, speaks and writes German correctly in a short time."

M. MULLER-BONJOUR.

AMERICAN TESTIMONIALS

UNIVERSITY OF ROCHESTER,
OFFICE OF THE PRESIDENT.

DEAR SIRS,

"I have examined with great care and much gratification your Italian, German, and Spanish Grammars in the Hossfeld Series. I find them quite equal to the French Grammar, of which I sent you a notice. The method seems to me in all respects admirable, combining with a wonderful skill grammatical and conversational exercises so as to convert theory immediately into practice. I shall bring them to the attention of our Professors in these Departments with a strong commendation."

Respectfully yours,

D. J. HILL, *President*.

ST FRANCIS SERAPHICUS COLLEGE,
CINCINNATI, OHIO.

"I am happy to state that the Professor of French at our College is highly pleased with your Hossfeld Grammar, and wishes to have it introduced at once in place of the text-book we have hitherto been using. Please send six copies at once."

REV. P. BERNARD NURRE, O.S.F.

TEMPLETON, IOWA.

"Your Spanish Grammar is eminently what is claimed for it—a Practical Method for learning the Spanish Language. The lessons in conversation are taken from life, and introduce the realities of life in a familiar and natural way so as to make the scholar feel at home and help himself. The reading exercises are likewise ingeniously devised and practically arranged so as to afford many opportunities of readily recognising the idiomatic peculiarities of the language, and gradually becoming familiarised with the same. Therefore I say, to whom it concern, take and read and reap its manifold benefits, as the best proof of its excellence."

REV. B. A. SCHUKTE.

COLLEGE OF ST THOMAS,
MERRIAM PARK, ST PAUL, MINN.

"I was so pleased with the copy of your French Grammar that I immediately ordered thirty copies."

J. C. BYRNE.

CHURCH OF IMMACULATE CONCEPTION,
ALLENTOWN.

"I received your Hossfeld's French Grammar, and am impressed that it meets the wants of the times, and, in my opinion, is the best I have seen."

REV. P. F. DONEGAN.

HENRYVILLES COLLEGE, CANADA.

"I think that your German Grammar is one of the best I ever saw."

BROTHER JOSEPH.

NEWARK, N.J.

"I am a teacher of Modern Languages, and all my pupils are using the Hossfeld Grammar. It is, in my opinion, the best teaching method I know. Its clear, easy, and methodical arrangement renders the study of modern language pleasant and easy. The sub-division of each lesson gives the pupil from the start an idea of the language he is studying. Since I have used Hossfeld's Method the success has been beyond expectation."

ALBERT J. FREICHLER.

NEW YORK.

"After careful examination of your French and Spanish Grammars, I am pleased to say that the Hossfeld Method is in every way one of the best I have ever seen. I cannot show my appreciation better than by saying I shall place your books in the hands of my pupils with the greatest confidence as to results."

EUGENIE RIVARDE.

GEORGETOWN UNIVERSITY, WASHINGTON, D.C.

"I take much pleasure in informing you that I think the Hossfeld Method most excellent. I deem it peculiarly well suited for private or self instruction, and for this purpose I shall heartily recommend it to our students."

B. J. LAUTERBACH, S.J., *Professor of German.*

CATHEDRAL OF THE IMMACULATE CONCEPTION,
BURLINGTON.

"After a careful examination of your French Grammar I am happy to concur with those who have already extolled its merits. I find its Method remarkably clear and well adapted to the wants of those who cannot conveniently procure the assistance of experienced teachers."

C. C. DELANEY, B.A.

HIRSCHFELD BROTHERS LIMITED

CHARTER OAK, IOWA.

"We use your German Grammar, and consider it ahead of anything we have yet seen. It seems to embrace the happy combination necessary to make the study of the language interesting and easy."

PROFESSOR A. J. BAUMAN.

CHRISTIAN BROTHERS' COLLEGE, ST LOUIS.

"I am much pleased with your Hossfeld Method. It is one of the best that has come under my notice, and I will give it a practical test."

BROTHER FELIX.

ST MARY'S COLLEGE, SAN ANTONIO, TEXAS.

"The perusal of Hossfeld's Spanish Grammar forces upon me the admission that it is an admirable work tending towards the acquisition of the musical Castilian tongue. The varied reading exercises presented in such a novel, and at the same time attractive form for the beginner, I consider as one of the characteristic features of the production in question."

BRO. CHARLES AUL, *Teacher of Spanish.*

PRESS OPINIONS

The Schoolmaster says: "Hossfeld's French Grammar is a book of more than average merit. It is a thoroughly practical work, combining rules, illustrations and practice in a very judicious manner. Grammar, Conversations, Reading Exercises follow each other so rapidly and are interspersed in such continual variety, that if the Student finds the work dull the fault must be in himself and not in the book. We are glad to find so much use made of the double column system, by which very rapid progress may be made by a diligent student."

The School Guardian says: "This Method of teaching possesses many advantages and is well worked out in the Grammars before us."

Lije says: "Hossfeld's Grammar is almost entirely free from the tiresome repetition of the same words and sentences, indeed one of the aims has been to make it a vehicle of teaching as many words as possible. This, however, is only one of the number of recommendations which this work possesses. The work, in short, strikes us as being a sound and highly meritorious performance. It has the additional advantage of being excellently printed and remarkably cheap."

The Oldham Chronicle says: "Messrs Hirschfeld Bros. did a splendid work in issuing the various text-books in Hossfeld's New Method of studying languages. It is quite free from all those irksome methods which have made the study of foreign languages so repulsive to the average Englishman. All the definitions are crisp, clear, discriminating, and all the exercises are developed on the soundest principles, hence the works are

the handiest and most interesting in our language. No one can blunder through the Grammar, they are made to understand it line for line as they go on. The books will prove a boon to the private student as well as to those who study in a class-room; they are accurate, comprehensive and captivating, and cannot be too widely known amongst those desirous of mastering languages. Governesses, private pupils, teachers and school-masters will find these volumes all that they could desire."

The London Press Co. says: "Learners cannot do better than to obtain the interesting and extremely cheap series of Grammars, Readers, etc., written and compiled on the 'Hossfeld' System. These manuals are all that can be desired and are the best guides extant for learning languages. Everything is set forth in a plain and concise manner, rendering the task an easy one and making the student soon proficient in the languages. The Readers form a collection of the most interesting prose and poetry of each country."

The Birmingham Daily Post says: "The plan of the Hossfeld Grammars is rational, and we think the acquisition of a foreign language by means of them is likely to prove pleasant and rapid."

The Bristol Times says: "'Hossfeld's Method' offers the easiest and quickest way of learning the French language. The progressive exercises are arranged with skill and care, and the extracts of prose and poetry are well chosen. No better book than this could be recommended to the student of French."

Civil Service Review says: "These volumes, we should say, require only to be mentioned to be bought far and wide, and only to be bought to be appreciated."

The Standard says: "The diligent student of French may obtain a very serviceable mastery of the language in a comparatively short time by means of these excellent guides."

The Nonconformist says: "The Grammars and the Commercial Correspondent are marvels of cheapness, of compression, and of fullness of information. The Dictionaries are also very cheap, yet they are accurately compiled."

The Publishers' Circular says: "The excellence of 'Hossfeld's Series' is now so well known that additional volumes come before the public with the hall-mark of assured ability, and require little comment at our hands."

Daily News says: "We heartily commend these books to all wishing to master these languages with ease and small outlay."

Daily Post says: "These books are as remarkable for their cheapness as they are for their usefulness; the type is large and clear."

Mercury says: "They are marvels of cheapness and brought within the reach of all classes of persons."

